SEPTEMBER 1957 50 CENTS

9

dance MAGAZINE

ENGLAND'S ROYAL BALLET AT THE MET

14 PAGES OF PICASSO AND THE DANCE

Grant in "Petrushka"

University of New Hampshire

The Merchant and the Family Capezio

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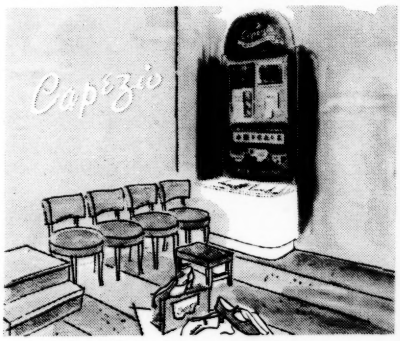

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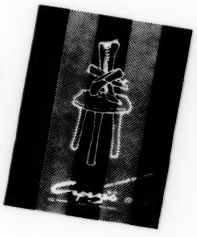

NEW YORK BOSTON CHICAGO LOS ANGELES HOLLYWOOD SAN FRANCISCO SAN MATEO MONTREAL TORONTO

DANCE Magazine's World-Wide Newspaper

Presstime News

"The dance is the mother of the arts."
—Curt Sachs

SHANTA RAO OPENS SEPT. 29

The **Dancers of India,** starring **Shanta Rao** (see p. 20) have set Sept. 29 for the opening of their 2-week debut run at the ANTA Theatre in NYC. The co. subsequently plays a week's engagement, beginning Oct. 14 at the Shubert in Washington, and a week at the Locust in Phila., opening Oct. 21. The production is being presented by Roger L. Stevens, in cooperation with the Int'l Cultural Exchange Service of ANTA, and with the assistance of the Asia Foundation. After Phila., the co. goes on a US tour under the auspices of Columbia Artists Mgt.

ROYAL BALLET SEASON

13 ballets, including 6 productions new to America, are in the repertoire of the **Royal Ballet** (see p. 16) for the Sept. 8-Oct. 6 season at the Metropolitan Opera in NYC. The **Grigorieff** revival of "Petrouchka" and **Ashton's** "Birthday Offering" will be premiered Sept 11; **Kenneth MacMillan's** "Solitaire" will be 1st seen here Sept. 17; **John Cranko's** "Prince of the Pagodas" bows Sept. 16; Ashton's "La Peri" will be premiered Sept. 26, and MacMillan's "Noctambules" has its 1st perf. Sept. 27.

LIMON & CO. OFF TO EUROPE

With a 2-week engagement beginning Sept. 3 at the Sadler's Wells Theatre in London, **Jose Limon & Co.** are scheduled to begin a 5-month tour of Europe and the Near East under the auspices of the President's Special Program for Cultural Exchange, which is administered by the Amer. Nat'l Theatre & Academy. The group will present abroad a repertoire of 14 works and also, in many cities, lecture-demonstrations of American modern dance technique. In the co. are Mr. Limon, **Pauline Koner, Lucas Hoving, Betty Jones, Ruth Currier, Lavina Nielsen, Letitia Ide, Lucy Venable, Lola Huth, Michael Hollander, Harlan McCallum, Chester Wolenski, Ronald Chase, Kenneth Bartmess** and **Vol Quitzow. Doris Humphrey,** artistic director for the co., and **Pauline Lawrence Limon,** costume designer and business manager, will accompany them on the tour. **Simon Sadoff** will conduct the orchestra, which is to be assembled in England.

MARTHA GRAHAM TO BERLIN

The series of theatre, music and dance programs to dedicate the handsome new building in West Berlin, which is being given to that city by the Benjamin Franklin Foundation, will include 2 perfs. by **Martha Graham** on Sept. 21 & 25. The star will dance her solo-with-symphony, "Judith," composed for her in 1948 by William Schuman. The RIAS Orch., conducted by Virgil Thomson, will provide the accompaniment, and the program will include other musical works by Americans, including "Appalachian Spring," which Aaron Copland wrote for Graham. Eugene Lester and Leroy Leatherman, Graham's musical director and manager, respectively, will accompany her to Germany.

A week after the dedicatory series the annual Berlin Festival begins, during which the German capital will see another top star of the American modern dance, **Jose Limon,** who will play an engagement with his co. at the Titania Palast.

DANCERS OF BALI TO B'WAY

The week of Oct. 21 will see the return to B'way of **The Dancers of Bali,** sensation of the 1952 season. Because of theatre shortages, they may not be able to play more than 2 weeks in NYC. A tour of the US and Canada, under the banner of Columbia Artists Mgt., will follow. The co. here before came from the village of Pliatan, and this time the group comes from another dance-center, Tabanan. This village is celebrated for its palace gamelan orchestra and its trance dancers. Star will be the venerable **Mario,** who will include one of his cock-fighting dances. The group performs in Switzerland and Paris before coming to the US. **Paul Szilard** is arranging the program for Western stages.

EXTRA! ULANOVA FILM COMING

The film made of the **Bolshoi Theatre Ballet,** when it was in London last year, has arrived in the US and will be distributed here, according to present plans, in special 2-a-day presentations in leading cities. Rank Film Distributors of America are now making booking arrangements, and if you have any "pull" with your local movie impresarios you might try to get them to book this sensational color motion picture. The major portion stars **Ulanova** in "Giselle," and the film also includes 4 other short ballets, including Ulanova in "The Dying Swan." The picture, made by Paul Czinner, was shot onstage in London and Croydon in after-midnight sessions following regular performances. We have had a look at rough prints and can assure you it's very close to being as exciting as having the company itself here.

Y DANCE CENTER SERIES

The modern dance this season gets an impressive showcase in NYC in the 6 Sun. aft. programs of the **YM & YWHA Dance Center,** directed by **Doris Humphrey.** Announced by the Y's Educational Dir. **William Kolodney** for the subscription series are: Oct. 27 — **John Butler Dance Theatre, Daniel Nagrin, William Hug & Dance Company;** Nov. 17 — **Anna Sokolow Theatre Dance Co., Valerie Bettis & Co.,** plus soloist **Louis Johnson;** Jan. 5 — **Merce Cunningham & Co., May O'Donnell & Co., Iva Kitchell;** Feb. 16 — **Juilliard Dance Theatre, Sophie Maslow & Co., Katherine Litz;** Mar. 23 — **Donald McKayle & Co., Pauline Koner, Hanya Holm Co.;** Apr. 20 — **Mary Anthony Dance Theatre, Paul Curtis & American Mime Theatre, Ruth Currier.**

DANILOVA TO BALLET THEATRE SCHOOL

Lucia Chase, Dir. of **Ballet Theatre School,** has announced that **Alexandra Danilova** is joining the school's faculty for the coming season, which begins Sept. 9. Mme. Danilova, soon to return from Japan, will teach professional, advanced, intermediate and children's classes, as well as a course in repertory. Also added to the faculty are **Alvin Epstein,** for mime, and **Matt Mattox,** for jazz. In the Ballet Theatre Workshop classes, to be given 4 times weekly for advanced students, guest choreographers will create new ballets. Auditions for these classes will be Sept. 23 at 2:30. The school has increased the number of classes from 47 to 60 per week.

Incidentally, BT School's Exec. Dir., **Mme. Elena Balieff,** has been vacationing in Hollywood and visiting her friend of childhood days in Russia, film actor Akim Tamiroff.

Presstime News

IN MEMORIUM: ISADORA

Sept. 14 marks the 30th anniversary of the death, at the age of 49, of **Isadora Duncan.** As she was motoring near Nice, the dancer's flying scarf was caught in the car's wheel, and she was strangled. The accident ended the life of a great spirit of the dance, an artist whose liberating influence on all the arts was worldwide. Among the Duncan commemorations is an exhibit of drawings by the French artist Jules Grandjouan. Sponsored by Mr. and Mrs. J. Harold Smith of San Francisco, the exhibit opened in that city. In July it was on display at the Virginia Tanner Conservatory of Creative Dance in Salt Lake City, and visits to other cities are planned.

ALONG BROADWAY

Jack Cole is choreographing the Lena Horne-Ricardo Montalban musical, "Jamaica," due Oct. 31 at the Imperial. **Alvin Ailey** and **Cristyne Lawson** have dance leads, supported by **Frank Glass, Harold Gordon, Nathaniel Horne, Albert Johnson, Jim McMillan, Charles Moore, Claude Thompson, Billy Wilson, Ben Vargas, Jane Craddock, Patricia Dunn, Lavinia Hamilton, Sandra Hinton, Audrey Mason, Sally Neal, Jacqueline Walcott, Barbara Wright** and **Pearl Reynolds.**

Under **Agnes de Mille's** supervision, **Bob Pagent** is re-staging the dances for the "Carousel" revival at City Center Sept. 11-29. **Bambi Linn** returns to her original dance role . . . **Herbert Ross** is choreographer for the new Martha Raye musical, "For Amustment Only," coming Oct. 25 to the Ambassador . . . Lead dancer **Deedee Wood** has moved up to the role of Appasionata Von Climax in "Li'l Abner".

Jim Russell is choreographer for the T C. Jones show, "Mask and Gown," due Sept. 10 at the Golden. Dancers are **Betty Carr, Gabby Monet, John Smolko** and **Rod Strong.**

In the musical "West Side Story," co-choreographed by **Jerome Robbins** and **Peter Gennaro,** due on B'way late this month, featured dancers are **Carol Lawrence, Chita Rivera, Lee Becker, Hank Brunjes, Mickey Kalin, Grover Dale, Kenneth Leroy, Tony Mordente, Eddie Roll** and **David Winters.** Supporting are **Tommy Abbott, Al DeSio, Gene Gavin, Howard Jeffrey, Ronnie Lee, George Marcy, Jay Norman, Noel Schwartz, Wilma Curley, Carole D'Andrea, Marilyn D'Honeau, Carmen Gutierrez, Julie Oser, Liane Plane, Lynn Ross, Nanette Rosen** and **Elizabeth Taylor.**

CHANGE OF ADDRESS

When requesting a change of address on your subscription, please give four weeks notice and be sure to provide your OLD as well as your NEW address. Also include postal zone numbers for both addresses. Unlike first-class mail, magazines are not forwarded.

There have been shifts from the original line-up of **Anna Sokolow** dancers for the Nancy Walker - Joan Blondell musical, "Copper and Brass," coming Oct. 17 to the Martin Beck. They are now **Eve Beck, Katy Friedlich, Judy Coy, Anita Dencks, Ellen Hubel, Shawneequa Baker, Ella Thompson, Tina & Coco Ramirez, David Gold, Jeff Duncan, Donald McKayle, Jack Moore, Harold Pierson, Willard Nagel, Stanley Papich, Peter Conlow** and **Bruce Carlisle.**

HENRY STREET SEASON

A busy year is ahead at the Henry St. Playhouse in NYC, where **Alwin Nikolais** is marking his 9th season as artistic director. The dance repertory series will present a week-end of 4 perfs. each month, Oct. through May. 1st program, Oct. 11, 12 & 13, will feature the East Coast premiere of Nikolais' "The Bewitched" by the **Playhouse Dance Co.** The satire was 1st performed last spring at the U. of Ill. Festival of Contemporary Arts. The U., along with the Fromm Foundation, commissioned the work (book and music: Harry Partch; decor: George Constant). The season will also see other new works —by Nikolais, by **Murray Louis** (whose own co. will make its debut during the series) and by individual Playhouse Co. members. In the group are **Gladys Bailin, Bill Frank, Phyllis Lamhut, Coral Martindale, Dorothy Vislocky** and Mr. Louis.

AROUND NEW YORK

Pearl Lang has been signed as choreographer and soloist for the Chanukah Festival at Madison Square Garden in Dec. In Nov. she and her co. will be seen on the Canadian Broadcasting Corp.'s "Folio" program in "Rites." On July 16 Miss Lang's program at the U. of Colo. included the premiere of "Carnival," a satire on the cinema. Supporting Miss Lang were **Bruce Marks, Karen Kanner, Paul Sanasardo, William Burdick, Carol Dellaglio, Nancy Stevens, Hava Kohav** and **Paula Leland.**

Robert Joffrey has been engaged as choreographer for the NYC Opera's fall season at City Center. Joffrey is also choreographing the NBC Opera Theatre's touring production of "La Traviata." The Joffrey Theatre Ballet starts its US tour in Jan. . . . **Paul Taylor & Co.** are presenting 5 new works Oct. 20 at the 92nd St. Y. In the group are **Anita Dencks, Cynthia Stone, Donya Feuer** and **Toby Armour** . . . On July 31 **Yvonne Chouteau** and **Miguel Terekhov** of Ballet Russe de Monte Carlo became parents of a girl, Christina Marie.

German dancer **Dore Hoyer,** following her appearances at the Amer. Dance Festival in New London, was scheduled to give a recital for an invited audience Aug. 26 at the McMillin Theatre . . . **Alfred Corvino** choreographed the Emperor Waltz for the Amato Opera's "Fledermaus" with dancers **Zebra Nevins, Remy Charlip, Marie Adair, Peter Saul, Fronda Sobel** and **Bob Betker** . . . Andrew J. Kramer, convention program chairman, announces that the **NY State Society of Medical Masseurs** will hold their 30th anniversary convention Oct. 12 & 13 at the Hotel Shelburne in NYC.

SUIT AGAINST ARTHUR MURRAY

A news story on Aug. 14 in the NY Daily News put the spotlight on **Arthur Murray** sales procedures. William Willsea, a blind man who operates a small cigar stand in Yonkers, NY, the report said, has filed a suit for $100,000 against the Arthur Murray Studios, claiming that he had invested more than $6,000 in dancing lessons "on false promises that he would thus develop his dormant personality and gain new poise and assurance." According to the complaint, Willsea had been assured that by payment of the $6,000 he would become a "lifetime member" of the school and that he would also receive the school's Gold Medal. The papers filed in the suit charged that he later was told he had "insufficient time" to qualify for the medal, and was then "fraudulently induced" to become obligated for more than $3,000 more.

Mr. Murray told DANCE Magazine that he had looked carefully into the case and had learned that Willsea had taken a 1,000-hour course at the Murray studio in Yonkers, and that during that time Willsea had attended some 450 studio parties, in Yonkers, White Plains and NYC, and that he must have been satisfied at the time he signed for additional lessons. Mr. Murray denied that any of the studios operating under an Arthur Murray franchise ever promise that students will receive medals. Willsea, according to Murray, had passed tests for the Bronze and Silver Medals and was apparently miffed when he failed to pass the Gold Medal test. In the Willsea case, any financial pressure, said Mr. Murray, would not have been from the Murray studio, but from the finance co. through which payment for the lessons was arranged.

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INTERNATIONAL NOTES

Paul Szilard reports from Tokyo that **Jean-Leon Destine & Co.** are having a spectacular success in Japan. The perfs. there this month of **Alexandra Danilova** and **Frederic Franklin** are due to overlap with those of the **Bolshoi Theatre Ballet.** There is considerable advance interest in the visit to Japan, beginning next March, of the full **NYC Ballet.** Szilard left Japan Aug. 15 for Bali to produce the program which the **Dancers of Bali** are giving in Europe and the US.

Martha Graham's half-hour film, "A Dancer's World," was given a special citation of merit at the recent Film Festival in Karlovy Vary, Czechoslovakia. As a result, Rembrandt Films, Amer. distributors of the picture, have obtained a number of bookings in countries behind the Iron Curtain.

There is a strong possibility that **Marge and Gower Champion** will play the leads in the London co. of "The Bells Are Ringing" . . Dance satirist **Iva Kitchell** and accompanist Harvey Brown were due to leave Aug. 29 for an 18-perf. tour of So. America. Miss Kitchell is presenting her commentary in Spanish. The pair return in late Sept. for their annual US tour . . . The newly organized **NY Negro Ballet,** directed by **Theodore Hancock** and **Edward Fleming,** opens an 8-week tour of England Sept. 2. Following a 4-week London season in Nov., the co. tours the Continent . . . **Sonia Arova** and **Job Sanders** are currently on a 6-week visit to Europe. When they return, they re-join **Nora Kovach** and **Istvan Rabovsky** for a US tour, then do a return engagement with **Ruth Page's Chicago Opera Ballet**

Word has been received that **Renzo Raiss,** ballet master of the Bremen Opera, whose co. includes 8 Americans (see DANCE Mag., May, 1957), has been discharged by the Opera for presenting his dancers on a European tour as the "American Concert Ballet Co." — without any mention of Bremen.

DANCE SCENE USA

Geoffrey Holder, Teresita La Tana, Bhaskar and **Sasha** were the dancers in the Aug. 2 & 3 Carnival of Music, Newport, RI . . . Next month dancers of the **Ballet Russe de Monte Carlo** fly to Puerto Rico for a week's engagement beginning Oct. 3. They begin their US tour Oct. 18. The co. has reportedly been negotiating with several European ballerinas to add to the star roster. One is **Alicia Markova.** However, her commitments with the Royal Ballet, British TV and the Metropolitan Opera (she'll be here for "Orfeo" in Dec.) make it seem unlikely that she can find available time . . . **Robert Cohan** choreographs and dances the Indian in "Annie Get Your Gun," which has a 2-week Sept. run at the Little Theatre in Greenville, SC . . . Connecticut's Gov. Abraham Ribicoff was honor guest on opening night of the 10th **Amer. Dance Festival** in New London. In connection with the anniversary, Conn. Coll. published a handsome souvenir book, "A Decade of Dance," and sponsored an exhibit of dance photos by **Matt Wysocki** in the Palmer Aud. lobby.

On Aug. 7, during the **Amer. Ballet Theatre's** engagement in Washington, DC, **Lucia Chase** and members of the co. paid a visit to the US Senate. Sen. Alexander Wiley of Wisc. took the occasion to pay an extended tribute to the group for its contribution to int'l good will on their 6 foreign tours. During the Wash. perfs. **Nora Kaye** and **Erik Bruhn** premiered a new pas de deux choreographed by **Alexandra Fedorova** . . . **Nina Novak** and **Kenneth Gillespie** danced in "The Student Prince" the week of Aug. 12 at the Concordville, Pa., summer theatre . . . Between convention teaching sessions this summer, **Mary Ellen Moylan** danced for 2 weeks with the Cleveland Music Carnival in "Song of Norway."

Mara, who advised choreographer **Jerome Robbins** for the original "King and I," journeyed to La. to choreograph the Shreveport Summer Theatre version. The Aug. 1-Sept. 15 production featured Mara, **Ch'ao-li** and **Donna Jouett** (a pupil of Shreveport teacher **Bess McBride**) . . . When **Vera Pasztor** and **Erno Vashegyi,** former stars of the Budapest Opera Ballet, appeared at the Ellenville, NY, Festival July 26, they were assisted by NYC dancers **Kenneth Gillespie, Gayle Young, Donald Martin, Jose Gutierrez** and **Robert Brett.**

A special booking added to the Jacob's Pillow Festival, Aug. 30 & 31, was the appearance of 2 dancers from Java, **Wisnu Wardhana** and **Bagong Kussudiardjo,** who are studying American modern dance in the US on a Rockefeller grant. Wisnu's father, a prince, founded the 1st school of dance for the citizenry of Java. Before then, dance arts were limited to the royal courts. Both men also appeared in a demonstration at Conn. Coll. . . . **Dorothy Lee Tiial,** authority on Hawaiian dance and mgr. of the Ruth St. Denis Studio in Hollywood, presented an authentic Hula demonstration at Jacob's Pillow Aug. 11. She also taught for the Amer. Soc. of Teachers of Dancing convention in NYC.

The **Phila. Civic Ballet Co.** begins its season Sept. 28 with a program of ballet excerpts choreographed by artistic director **Norman Craig** and a showing of "fashions designed for an evening at the ballet." Principal dancers will be **Alice Shanahan, Thomas Enterline, Dorothy Kirsen** and **Alicia Craig** . . . **Michael Richards & Dance Co.** were seen in Wilton, Conn., Aug. 10 in a benefit program for the Wilton Playshop Bldg. Fund.

CALENDAR OF EVENTS

N. Y. C.

Sept. 8-Oct. 6	The Royal Ballet Metropolitan Opera House
Sept. 13	Ned Williams-Jon Phelleppe Groups Carnegie Recital Hall; 8:30
Sept. 29-Oct. 12	Dancers of India, with Shanta Rao ANTA Theatre

ON TOUR

AMERICAN BALLET THEATRE: Aug. 26-Sept. 7, Greek Theatre, Los Angeles; Sept. 9, Santa Barbara, Calif.; 10-11, Berkeley, Calif.; 13-14, Portland, Ore.; 16, Tacoma, Wash.; 17-19, Seattle; 20-21, Vancouver, B. C.; 23-25, Calgary, Alberta; 26-28, Edmonton, Alberta; 30, Saskatoon, Saskatchewan.
BALLETS JANINE CHARRAT: Sept. 30, Providence, R. I.

Presstime News

DANCE WORLD MOURNS

Hettie Louise Martin, wife of N. Y. Times Dance Critic John Martin, passed away Aug. 20 in Boston. Mrs. Martin, who was a familiar and beloved figure at her husband's side during dance performances, had been an actress and puppeteer before their marriage in New York in 1918. The couple met in Cincinnati, where he was press agent for Stuart Walker's Co., and she was an actress with the group. In the early years of the Bennington College Summer School of Dance, Louise Martin taught a course in the Dramatic Basis for Movement, and in 1938 she coached the Theatre Dance Group.

TELEVISION TOPICS

KGW-TV in Portland, Ore., and its sister station KING-TV in Seattle began a 13-week Telecourse in the History of Dance on July 7 under the direction of **Cornelia Cerf,** modern dance instructor of Marylhurst, Ore., College. Assisting in the presentations, which cover all phases of dance, are **Robert Carter, Jacqueline Martin Schumacher, Nicholas Vasilieff, Dorothea Lensch, Medha van Essen, Riye Fujima, Kay Lee, the Dancemakers, the Freelancers** and the **Int'l Folk Dancers.**

The **ABC-TV "Polka Time" Dancers** are scheduled to make a personal appearance tour during the '57-'58 season. Bookings are being arranged so that the co. can return to Chicago each week for their popular TV program. In each city visited a local amateur folk dance group will be added to the program.

Nora Kaye and **Erik Bruhn** were scheduled to dance 3 minutes' worth of the "Black Swan" pas de deux Aug. 25 on the Ed Sullivan Show, and then fly immediately to L.A. for the **American Ballet Theatre's** opening the next night at the Greek Theatre.

SCHOOLS AROUND NEW YORK

Aennchen is now conducting Hindu jazz classes at the **John Clancy Dance Studios**

Presstime News

. . . **Eve Gentry** has recovered from the operation she underwent last Easter. Her **Studio of American Dance** reopens Oct. 1. (A few days after surgery, she shocked doctors and nurses who found her upside down with legs over head She was merely stretching, she said calmly.) . . . The renowned French mime **Etienne Decroux,** beginning Oct. 7, teaches 4 classes a week at the Dramatic Workshop. He will also be giving classes for members of the Actors Studio.

Mavis Ray and **Elizabeth Clark,** directors of the **Dance Arts Ballet School,** Orange, NJ, are opening a branch in Newark. Added to the faculty are **Regis Powers, Emaleen Gordon** and **Barbara McCutcheon.** Miss Ray, who also teaches at Dance Players Studio in NYC, has been assisting **Janet Gaylord** wih the choreography of the Oldsmobile Trade Show . . . **Tony Mack,** teacher-asst. of **Jack Stanly,** is to be screen-tested in Hollywood. Mr. Stanly returns to his NYC classes this month after guest teaching in Calif. . . **Fred Herko** has joined the faculty of the **Janice Gelfand School** in B'klyn.

SCHOOLS AROUND THE COUNTRY

The **Ballet Guild School of Phila.** has now affiliated with the **Phila. Dance Academy** and becomes the Academy's ballet dept. All the Guild's original classes are to continue, including the Sun. professional classes, to be conducted by guest teachers **Alfredo Corvino** and **James Jamieson.** The Ballet Guild co. functions as a separate entity . . . Houston, Tex., teacher **Emmamae Horn** awarded a scholarship to **Marilyn Turner** for 4 weeks' study at the **Ballet Theatre School** in NYC . . . **Myra Kinch** returns Sept. 17 to teach her modern dance classes at the Weston, Conn, Music Center.

Added to **Merce Cunningham's** summer schedule on the West Coast were 2 lecture-demonstrations at the new **Sark Studio** (of **Gloria Newman Schoenberg** and **Nik Krivitsky)** in LA, and master classes at the **Dance-Drama School of Long Beach**... The **Vida Blunden School of Dance** in LA has completed a new studio. The school's recent recital raised $220 for the Amer. Cancer Society . . . **LeOla D. Stone,** Dir. of the **Jr. Ballet Theatre of LA,** had guest teachers **Yvonne Cusack** and **Elizabeth Boo Cock** to present 6 July lessons in Sadler's Wells technique. The Jr. Ballet presented a program, including Lichine's "Graduation Ball," July 12 at the Assistance League Playhouse in Hollywood.

CHICAGO NEWS

The **Ballet Guild of Chicago's** annual "Stars of the Dance" benefit brought out a large and enthusiastic midnight crowd, which got a lot for its money. **Ruth Page** was a charming mistress of ceremonies, and she also danced her giddy solo, "Delirious Delusions." **Valerie Bettis,** here with Shaw's "Back to Methuselah," made an unscheduled appearance, not to dance but to read the poem from "The Desperate Heart."

High spots were **Eric Braun** in one of his most spectacular solos; **Alan Howard** and **Dido Sayers** in the Snowflake pas de deux from "The Nutcracker;" **Kenneth Johnson** and **Barbara Steele** in Miss Page's "Sylvia" pas de deux. The **Mattison Trio** from the Palmer House's Empire Room were show stoppers. **Leon Palmisano** put on a group of teachers from the **Chicago Nat'l Ass'n of Dance Masters** in modern jazz work, including a breezy opening no. for which he contributed words, music and choreography.

The **ABC-TV Dancers** did 2 of their "Polka Time" numbers arranged by **Felix Sadoski,** and **Karen Rose** and **Gildo di Nunzio** danced a tarantella. **Neville Black's** group did a modern work to Bach music, and **Buster Cooper** danced expressively an excellent number to "Water Boy." **Jimmy Payne** presented his dancers, including **Lorelei Edmunds** and **Barbara Moon,** in Afro-Cuban numbers. **Barbara Steele** and **Charles Schick** danced a lovely excerpt from Ruth Page's "Beethoven Sonata." **Dolores Lipinski** was seen in a polka set by **Bentley Stone,** and **Etta Buro** danced a solo from her ballet, "The Snow Queen."

Robert Boohm and **Violetta Karosas** performed a daring pas de deux from **Berenice Holmes'** "Marine Fantasy." Tap dance was represented, and very well, by **Bill Gary,** who combines ballet and tap. **Danny Hoctor** danced obligingly in his easy, relaxed manner. **Bonnie Black** and **Dom Orejudos** were in a stylized ballet to Albeniz, **Norma Papini** danced a Malaguena, and **Richard Tarzcynski** did a magnificent Farruca.

NYC Ballet's **Barbara Milberg** is to be soloist in "Galerie Vivante," the art pageant come to life at Ravinia, with choreography by Eric Braun . . . Current Blue Angel show has a trio of Calypso dancers who got there via Spanish dance. Prince Pablo was **Pablo Candelas** with Greco . . . **Hanya Holm** is credited with the slight choreographic passages in the current production of "The Affairs of Anatole," trying out here.

The **8 Soloists of the Royal Danish Ballet** drew the largest audiences Ravinia had all summer. **Fredbjorn Bjornsson's** "Bergensiana" was the best item in the repertoire, and the "Flower Festival" pas de deux by **Kirsten Ralov** and Bjornsson was the dance most applauded. The visiting artists were entirely delightful.

Ann Barzel

HOLLYWOOD AND LAS VEGAS

MGM: **Russ Saunders** (not to be confused with the football star) has been set for a top role with **Danny Kaye,** in "The Merry Andrew," which **Michael Kidd** is directing. Saunders, a former model for Dali, will do an acrobatic routine in the circus story. 20TH CENTURY-FOX: **Bill Foster** back on the Fox lot after a location trek to Kentucky and staging the remainder of the numbers in "April Love." Foster is to choreograph Pat Boone's CBS-TV Show and leaves for NY in mid-Sept. to select 8 dancers for the show . . . **LeRoy Prinz**

(continued on page 95)

THE AMERICAN BALLET CENTER

ROBERT JOFFREY, Director

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IN THE MAILBOX

Dear Editor:

In Selma Jeanne Cohen's July review of *Introduction to Benesh Dance Notation,* her main argument may be summarized as follows: (1) the Benesh Notation is a form of stick-figure notation; (2) stick-figure notations have not worked in the past; (3) therefore the Benesh Notation cannot work.

Leaving aside the fact that the Benesh Notation is quite stickless, the above argument is obviously based on a non-sequitur. Miss Cohen seems to lack sympathy for the very pioneering spirit for which America is famous. Her line of argument would rule out all invention.

She denounces the Benesh Notation for showing positions as well as movements. But, in fact, a satisfactory record of dancing must show both; and the Benesh Notation is the first and only notation to do this. (There was a time, in the 20's, when modern dancers thought that movement was the only thing that mattered in dancing; ballet they regarded as something sentimental and empty, being no more than a series of pretty pictures. But in recent years modern dancers have learned the importance of the standard

(Continued on Page 14)

Jack B. Mitchell

Barton Mumaw, who was junior star of Ted Shawn's Men's Group (1933-40) appeared during the week of July 29, Homecoming Week for the Men's Group, on the Jacob's Pillow program. Mr. Mumaw, seen above as he appears today in his African "Fetish" dance, appeared on Jacob's Pillow's initial program in July 1933.

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LOOKING AT TELEVISION

WITH ANN BARZEL

Summertime and the *Arthur Murray Party* have been with us. This show is high on the ratings and really deserves it. It is entertaining and has even achieved a degree of sophistication—not enough to antagonize the shirtsleeve crowd, but enough to balance the corn. Furthermore, it supplies excellent public relations for the dance teaching profession.

Dance has played a larger role in the current series. A professional group directed by Rod Alexander, the frequent appearance of big-name soloists, the "teachers" troupe in well-arranged routines, Kathryn Murray's ballet-pantomimes, and even those trumped-up contests are all of dance interest.

The prominent contestants dancing with well-known dancers has been the fun spot of several shows. Certainly the July 22nd program, in which Tallulah Bankhead waltzed with Rod Alexander, has been the talk of her delighted fans. She swooned and swooped and enjoyed every lift to the hilt. They were the winners, understandably.

The Murray "teacher" group has always been one of the most attractive parts of the show and one of the nicest things in the color broadcasts, particularly when cameras shoot from high angles to catch the swirling patterns of pastel party frocks. I understand June Taylor has arranged many of these effective numbers.

Mrs. Murray's little pantomimes are often no more than sweet, but once in a while the idea is developed to a real conclusion. The gentle tramps have become whimsical characters. On July 29th tramps Kathryn Murray, Peter Gladke and Kip Carlisle danced to the sad strains of a street beggar's fiddle, and the scene had point.

If the Rod Alexander dances I saw were typical, they lean toward period stuff. The Black Bottom, Turkey Trot and Charleston have no intrinsic beauty as dance, and one gets pretty fed up with the shrillness and neurotic vivacity which we insist typify the earlier 20th Century. Alexander's arrangements are clever, but I'd like to see his talent turned toward prettier periods of dance. He does that when with Bambi Linn, and fortunately the two have been seen a number of times both on the Murray show and with Vic Damone (Wednesdays-CBS). On Damone's program of July 24th they danced a short, narrative ballet to *Johnny Guitar, Restless Lover*. It had the elements of a Western—cowboys, badmen, a sheriff, a loose lady. Bambi Linn, lovely on *pointes* and in a black corselet-type of costume, danced beautifully. Peter Gladke, Allen Knowles and Peter Birch were in the assisting cast, and, of course, Alexander was the Restless Lover.

Peter Birch was choreographer for a production number danced pleasantly by three couples to a medley of Irving Berlin tunes. The Damone show featured dance groups weekly, including those of Lee Sherman and Michael Domenico.

Julius La Rosa's show, in Perry Como's spot for the summer, has retained the Louis Da Pron Dancers, a good thing for the show and the viewers. On July 27th the group were Kentucky mountain folk against a background of cabins. "Likker" jugs and guns were props and flappy shoes were an important part of the costumes. The dancers returned later in the program for *Way Down in New Orleans*. Bobby Van on July 6 and the Step Brothers on July 13 were guests.

Polka Time continues all through the summer, lengthened to a full hour for some outlets. One is impressed by the resources of choreographer Felix Sadoski, who continues to stage two new numbers a week, all in the character dance category. I was surprised to find the group discussed at great length in Mary Ann Herman's folk dance article in the June DANCE Magazine. This group, known as the ABC-TV dancers, are not folk dancers. They are trained professionals, performing character dances, a theatre dance form in which national characteristics and styles are heightened with theatrical elements. The folk dance groups that participate do so in the safe atmosphere which is the *Polka Time* format. The suggestion that the announcer give "educational" type information is deadly.

Polka Time director Grover Allen has the ingenuity of the early "Chicago school television," the kind pioneered by Dave Garroway, Studs Terkal and Burr Tillstrom before most of them were swamped by the network standardization. For a recent *Tarantella* in which he wanted a camera effect that he couldn't get in the studio, director Allen opened the studio doors wide, moved a camera into a freight elevator across the corridor and had the elevator lowered until the camera lens was at the level to get the picture he wanted. Everybody on the set grumbled cheerfully, they love crazy guys at ABC, and the momentary effect was exciting.

I usually avoid tantalizing readers with references to local programs, but Chicago's Educational Channel 11 on July 23rd had an all-dance program. Ruth Page told charmingly of a dancer's career, illustrating with photographs of her achievements all over the world. Miss Page also performed her satiric solo *Delirious Delusions* and presented Barbara Steele and Charles Schick in a *pas de deux* from a recent ballet. The camera work was very good.

He's For Me, an NBC "special" in color, was broadcast on July 21. This original musical had the best television dance idea in many months. James Starbuck was choreographer. The dance sequences were two versions of the same incident as told with great exaggeration by two characters in the musical. The girl in the case gives her account of a meeting in which the hero is a satyric peeping-Tom and she an innocent heroine. The way the boy tells it, he was a gallant, put to rout by a slattern with the manners of a fishwife. James Starbuck and Paula Tennyson danced both versions of the story.

The most fascinating individual to turn up on the channels in many months was Shai K. Ophir, the Israeli mime who performed on the *Steve Allen Show* of July 28. He has a sensitive dancer's body and his vignettes are little gems of dance.

Hal Le Roy's sleight of foot and his light soft-shoe to *Tea for Two* were on view on Steve Allen's July 21 program. The same week Felisa Conde was choreographer for the group that participated in a Hawaiian number.

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RECORDS FOR DANCE

BY ROSALYN KROKOVER

Recordings this month deal mainly with music for ballet—early music, contemporary music, and scores for ballets that have as yet never been performed.

In the first category is a new, and complete, recording of Beethoven's *Creatures of Prometheus* (Epic LC 3366), expertly played by the Hague Philharmonic conducted by Willem van Otterloo. This is the score that the celebrated Italian choreographer, Salvatore Vigano (1769-1821), had commissioned from Beethoven. The overture is about the only section heard these days. The San Francisco Ballet has performed the work in recent years, but within this writer's memory, *Prometheus* has not been performed as a ballet in New York City since the late 1930's, when Yvonne Georgi, of Kreutzberg and Georgi, brought her own company to America for a tour. It seems strange that, since choreographers do occasionally feel the urge to dip into Beethoven scores, his one score composed expressly for ballet is passed over. It is eminently danceable; and with some cutting—the complete work is rather long, running some forty minutes—it could serve as a superior musical setting for a period piece.

Scarcely a month goes by without its quota of Tchaikovsky discs. Two new *Serenade for Strings* have been released almost simultaneously. One is played by the strings of the Boston Symphony under Charles Munch (Victor LM 2105) and the other by the Sorkin Chamber Orchestra under Leonard Sorkin (Vanguard VSR 1003). While this score was not originally conceived for ballet, its melodic and architectural beauty have served as an inspiration for one of Balanchine's most stunning and successful ballets. The Munch version is full-bodied in tone, and the melodies are allowed to sing out with freedom. Sorkin is metrically a little stricter. Both performances receive clear recording. Music by Barber and Elgar complete the Victor discs, while Mendelssohn's *Octet* rounds out the Vanguard.

Two relatively new scores available on LP for the first time are *Symphony for Brass and Percussion* by Gunther Schuller (Columbia CL 941) and *Homage to the Queen* by Malcolm Arnold (Victor LM 2037). The first, though not a commissioned score, was used by José Limon for his choreographic work, *The Traitor*, which had its première at New London in Aug. 1954. It is in the contemporary idiom, strongly rhythmic, quite dissonant, and full of novel timbres. The performance is conducted by Dimitri Mitropoulos. Three shorter jazz-inspired pieces for brass by other composers are in turn conducted by Schuller.

Homage to the Queen, presented by the Philharmonia Orchestra under Robert Irving, is not a particularly exhilarating score on its own, but it served Frederick Ashton's purpose well in his ballet. Heard divorced from the action, it sounds derivative and academic.

And, finally, we have two scores that were in one way or another composed for ballet but never reached performance. These are *Souvenir de Monte Carlo* by Vernon Duke, and *Mediterranean Suite* by Robert Cobert (MGM E 3497). The first was intended for Roland Petit when he was with the Ballets des Champs-Elysées. It was originally named *Midwinter Night's Dream*, but it fell by the wayside somewhere between Petit's break with the Champs-Elysées group and the formation of his own company. Duke's score is in the French jazz idiom, with touches of the spirit of Les Six, and someone looking for a pleasant, frothy score might find what he needs in this. Carlos Surinach conducts the MGM Chamber Orchestra here. Cobert's *Mediterranean Suite*, also originally intended as a ballet but never performed as such, sounds closer to Copland and the Mississippi. It is slickly written but essentially quite superficial and cliché-ridden. The composer leads the MGM Chamber Orchestra on this disc.

(more next month)

REVIEWS

BY DORIS HERING

Perry-Mansfield Theatre Festival
Steamboat Springs, Colorado
August 2 and 3, 1957

When a Broadway choreographer returns momentarily to the concert stage, one cannot help but feel curious, a little like the neighbor watching the return of a prodigal to the house next door. Our prodigal-watching took us high into the Rockies where Helen Tamiris created a world premiere for the dance students of the Perry-Mansfield Camp. Called *Chrysalis* (Stravinsky), the work was a triumph on two levels.

Mechanically it was a triumph. For it was assembled in four weeks. And emotionally it was a triumph, for Tamiris welded a group of youngsters, most of whom had probably never seen a slum, into a covey of vicious, driven urchins.

Chrysalis opened with an unusual theatrical effect (designed by Stuart P. Murphy). It appeared to be a city landscape—the geometric silhouettes of buildings against a faintly glowing sky. But slowly the buildings began to shift, and one realized that they were boxes, signs, garbage cans, all concealing crouching adolescents.

The dancers exploded into movement, intense, scrambling movement that never once lost its sharpness of outline or dynamic emphasis. It was the devising of a choreographer who knows how to make figures really live in space.

Through the melée there walked a frightened girl. She was touchingly portrayed by Eleanor Schick. But Tamiris' concept of the character as an orphan and symbol of innocence bordered on the sentimental. And the subsequent use of her as dramatic contrast to a depraved gang leader (Daniel Nagrin) was pat.

After the girl witnessed an orgy (vividly choreographed in circular patterns around a trash can), she retreated into memory, and the locale shifted to the Sabbath in a Jewish home. This scene, which depended more upon stylization than upon a dynamic quality, lacked emotional impact.

The street returned with increasing violence. But the girl was no longer afraid. She reached out to one, perhaps to all, and suddenly the group was still, facing front, arms open.

The only professional dancer in *Chrysalis* was Daniel Nagrin. And although his depiction of the gang leader was perfect in its taut malevolence, his style seemed theatrical in contrast to the open emotionality that Tamiris drew forth from the others. Mr. Nagrin also contributed two solo premieres to the program. Both, while bearing promise, were in an intermediate stage of development.

His solo, *Progress* (Trude Rittman), seemingly traced an evolution from earthiness to courtliness. Mr. Nagrin strode in, clad in a huge red cape, which he dropped in a basket. He stamped and he paced. After a rather awkward on-stage costume change, the movement emphasis shifted from the lower body to the upper body. But the reason was never really apparent.

The characterization of Mr. Nagrin's *Indeterminate Figure* (Robert Starer) was more clear, the dance shape more inventive. And after the work has been shorn of extraneous detail, it should emerge powerful and incisive. It was the image of a man, any man, alone at night in his room. Outside noises, the sharp jarrings of reality, alternated with the fantasies and tensions of alone-ness. He sought himself in a mirror. A faucet dripped. He did a dashing tango with an imaginary partner. Boards creaked. He was propelled into a panicky jazz dance. Laughing voices passed his door. He called for the time on the telephone. As the reply mechanically drifted through the room, he fell exhausted.

Although there was no specific choreography in the opera (Benjamin Britten's *The Little Sweep)*, which shared the program with the Nagrin and Tamiris works, there was lively patterned movement throughout. Designed by Jacqueline Cecil, it blended perfectly with the acting directed by Dan Fibiger. And the result was an alert, spontaneous production that radiated professionalism from every pore. It was almost hard to believe that it was being done by children — a feat that speaks well for the creative atmosphere at Perry-Mansfield.

(Continued on Page 63)

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IN THE MAILBOX

(Continued from Page 9)

positions used in ballet and other traditional techniques, and made good use of this awareness in their compositions.)

"What happens," asks Miss Cohen, "when different parts of the body are moving at once, but in different rhythms and tempi?" Instead of studying the book to find out, she answers her own question: "The number of picture frames needed to indicate all the positions involved and the number of individual movement lines would be staggering." Here she has confused the issue by lumping together two things of opposite significance: position indications and movement lines. A notation using only position symbols does indeed need a staggering number of symbols to analyze complex rhythms. The supreme merit of the movement lines (which lie at the heart of the Benesh Notation) is that they absorb an infinite number of position indications, and thus make it possible for the latter to be kept at a minimum.

Since this matter is of crucial importance, I must clarify it by means of an example—a simple *enchainement* recorded in Benesh Notation. It is in 3/4 time, and shows arms and legs moving in different rhythms and tempi. On the first beat of the first measure, the arms move from a horizontal position at the sides through the "gate" position below the waist to a position above the head, while the right leg moves up in a *battement* to a horizontal position in front. For beats 2 and 3 of this measure the right leg moves to a *grand rond de jambe* to the back, the arms remaining still. During the whole of the second measure the arms move slowly down to their starting position; meanwhile the right foot is held still for beat 1, touches the floor behind for beat 2, and closes in 5th position on beat 3.

This is not only neat and economical, with none of the "staggering" complications assumed by Miss Cohen; it also gives a complete record of line and rhythm. Some readers of DANCE Magazine may like to write out this same *enchainment* in Labanotation — they will find the comparison with the Benesh record instructive.

(Continued on Page 71)

coming . . .

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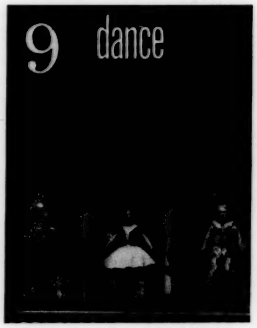

on the cover: "Petrushka" (English spelling as opposed to the Diaghilev version — "Petrouchka") was staged for The Royal Ballet this spring by Serge Grigoriev, formerly regisseur of the Diaghilev Co. The music by Stravinsky, the costumes and sets by Benois, and choreography by Fokine were all created under the catalytic aegis of Serge Diaghilev in 1911.

Photo by ROGER WOOD.

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Ian Graham

Which was first, the chicken or the egg? The genesis of *Petrouchka* is hardly less debatable.

Composer Igor Stravinsky, in his autobiography, gives this account of the ballet's origins: "Before tackling *Le Sacre du Printemps* . . . I wanted to refresh myself by composing an orchestral piece in which the piano would play the most important part—a sort of *Konzertstück* . . . I had in mind . . . a puppet, suddenly endowed with life, exasperating the patience of the orchestra with diabolical cascades of *arpeggios*. The orchestra in turn retaliates with menacing trumpet blasts. The outcome is a terrific noise which reaches its climax and ends in a sorrowful and querulous collapse of the poor puppet.

"Soon afterwards Diaghilev came to visit me at Clarens, where I was staying . . . I played him the piece I had just composed and which later became the second scene of *Petrouchka*. He was so much pleased with it that he would not leave it alone and began persuading me to develop the theme of the puppet's suffering and make it into a whole ballet . . . By mutual agreement, Diaghilev entrusted the whole decor of the ballet, both the scenery and the costumes, to Benois."

The accrediting of the work's conception to Stravinsky was accepted by Arnold Haskell in his biography of Diaghilev. But when Serge Lifar wrote *Serge Diaghilev,* he gave a somewhat different account: "According to him (Diaghilev), Igor Stravinsky played him a 'concert piece' for piano, with no thought in his mind of *Petrouchka* or any ballet whatsoever, whereupon Diaghilev, in a burst of enthusiasm, suddenly cried: 'But that's a ballet! Why, that's *Petrouchka!*' " This version was also quoted by Nicholas Nabokov (the composer of Massine's ballet *Ode*) in his obituary notice of Diaghilev.

It may well be that both Stravinsky's and Diaghilev's apparently contradictory accounts are basically true. Stravinsky first envisaged a struggling puppet as a program for his *Konzertstück.* The strident boldness and vigorous color of his composition suggested Petrouchka to Diaghilev's mind. The two conceptions were united into the ballet, probably by Alexander Benois, who was called in by Diaghilev at around this time, and who also had a detailed knowledge of, and acute interest in, Petrouchka and the Russian Butter-Week Fairs.

The figure of Petrouchka held in the Russian puppet-booths a position remarkably similar to that of Punch in the English fairground tradition. But the bragging, self-pitying, rambunctious half-hero, half-villain of Russian puppet tradition, was, in many ways, quite changed by the time he became the protagonist of the ballet.

The colleagues, once started, worked well together. Much of the credit for the treatment of the theme and the detailed scenario must go to Benois, who has left a lively account of the collaboration in his *Reminiscences of the Russian Ballet.*

It appears that Benois originally saw the ballet as having only two dolls (Petrouchka, the hero, and his lady), who were governed by a stern magician. But

Opposite: Petrouchka, puppet of straw, who loves the Ballerina and dies rejected by her, lifts himself above the puppet theatre curtain in the final scene of the ballet to make a last, mocking gesture. The decor and costumes in the newly staged Royal Ballet production of "Petrouchka" are by Benois, who did them originally for the Diaghilev co.

At right: The Nursemaids dance gaily as part of the crowd that is attracted to the puppet theatre in Butter-Week Fair in Admiralty Square, St. Petersburg (Old Russia), which is the scene of "Petrouchka."

the birth and death of petrouchka

BY CLIVE BARNES

he soon decided to introduce a third character, the Blackamoor, whose brutishness would act as a foil to the poetic aspirations of Petrouchka. The character of Petrouchka was already far removed, in Benois' mind, from the bumptious, wooden pomposity of his fairground forerunner. It is interesting to consider Benois' description of the ballet's three characters as they first appeared to him: "If Petrouchka were to be taken as the personification of the spiritual and suffering side of humanity—or shall we call it the poetical principle? — his lady Columbine would be the incarnation of the eternal feminine; then the gorgeous Blackamoor would serve as the embodiment of everything senselessly attractive, powerfully masculine and undeservedly triumphant."

The collaboration between Benois and Stravinsky was extremely close. While most of the details of the production appear to have been devised by Benois, Stravinsky contributed the idea of introducing masked revellers into the last scene. The ballet's conclusion—the "note

Nijinsky as Petrouchka

(over)

Houston Rogers

At left: A charming moment at the Fair when the Showman, playing his flute, attracts a fascinated young girl.

Liubov Tchernicheva (who with her husband Serge Grigoriev staged "Petrouchka" for The Royal Ballet) with Frederick Ashton, who plays the role of the Showman (or the Charlatan).

of interrogation"—on the advisability of which Diaghilev originally entertained doubts—was also the composer's invention. As Prince Peter Lieven *(The Birth of the Ballets Russes)* says: "In the final phase of the creation of *Petrouchka*, it is almost impossible to disassociate Benois' contribution from Stravinsky's." Lieven also gives a charming account of how each one of the collaborators, on completing the ballet, tried, with self-effacing politeness, to press the credit on to the other. Eventually the scenario was accredited to Stravinsky and Benois (not in alphabetical order). To equal his partner's generosity, Stravinsky dedicated the score to Benois. An equitable arrangement, but where in all this is the choreographer, Michel Fokine?

Serge Lifar *(Ballet: Traditional to Modern)* entertains no doubts on the lack of importance of Fokine's participation: "The choreauthor's role in this ballet is almost negligible, to such an extent that its production could, strictly speaking, have been achieved without his taking part in it." Lieven says: "He (Benois) aimed at the fusion of the ballet element with the dramatic, realistic handling of the scene. *Petrouchka* is probably the ballet in which the influence of the decorator in the character of the choreography was most marked."

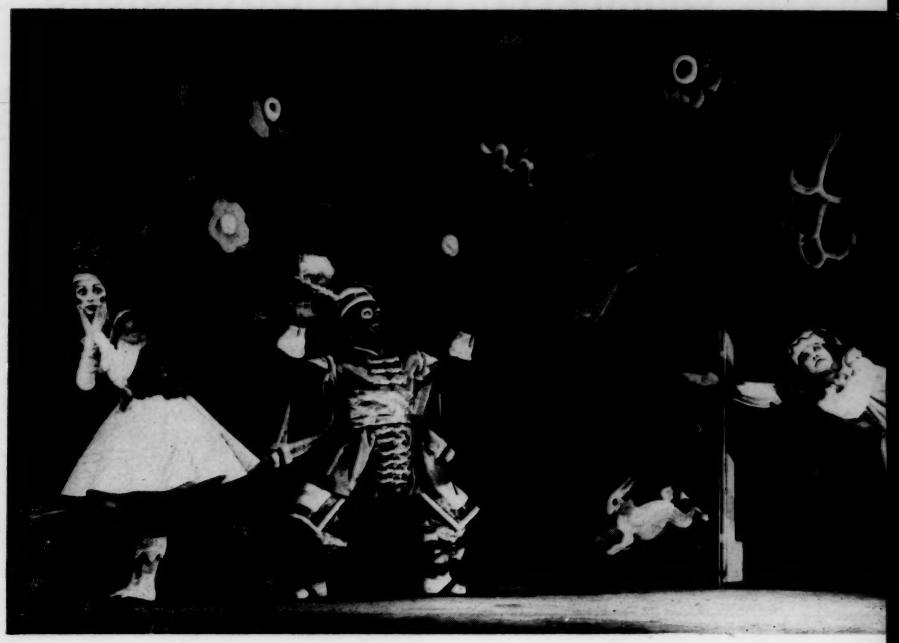
Almost all Lieven tells us of Fokine's part in the proceedings is that Stravinsky's score did not at first please him. Elsewhere, Lieven is at pains to point out that, speaking of the scene in Petrouchka's cell, "Benois fitted the action to the music," and that, referring to the Dance of the Coachmen, Diaghilev "demonstrated to Benois the gestures of the drivers beating their hands on their sides to keep themselves warm."

Benois, in his own account, mentions Fokine only to say that he suffered from the heat during the rehearsals at the Teatro Constanzi in Florence; while directly, or by implication, he claims the credit for quite a lot of the choreography himself. For example: "I invented his (the Blackamoor's) monologue in all its absurd detail; the playing with the cocoanut, the cocoanut's resentment at being chopped open, etc."

All this sounds as though Fokine's presence was of little more value than the stage-door keeper's. However, in his autobiography, Stravinsky is a little kinder to the choreographer, saying that: "the *danses d'ensembles* of the coachmen, nurses, the mummers and the solo dances must be regarded as Fokine's finest creations." This is after he has castigated the choreographer for his handling of the crowd scenes: ". . . It was a pity that the movements of the crowd had been neglected. I mean that they were left to the arbitrary improvisation of performers instead of being choreographically regulated in accordance with the clearly defined exigencies of the music." And yet Benois claims that: "I allowed nobody to improvise or over-act."

In all the accounts of the ballet's creation, only one, Grigoriev's *(The Diaghilev Ballet—1909-1929)*, gives any idea of Fokine's work on the production: "Yet when he (Fokine) began composing . . . he turned out to be full of ideas; and the rehearsals went quickly ahead. Only when he reached the third scene, where the Moor is left by himself for a time, did his invention fail him. He could not think what to make him do, and lost his temper, throwing the music on the floor and leaving the rehearsal. Next day, however, he appeared looking happier, and said he had thought out some business for the accursed Moor: he would give him a cocoanut to play with which would carry him at least through the first part of the scene." This is clearly a quite different account of the introduction of the cocoanut episode from that by Benois

At right: The Blackamoor and the Ballerina are interrupted in their tête-à-tête by the lovesick Petrouchka. (Third scene of the ballet).



Serge Grigoriev, who was regisseur of the Diaghilev co. (his wife was a soloist with the co.) observes anxiously backstage on opening night. To his left is Peter Clegg; to his right is Alexander Grant.

quoted earlier. Was this episode really the invention of Fokine, or had Benois spoken to the choreographer between the rehearsals? We shall never really know.

Despite all implications, Fokine's part in the complete work must have been considerable. Obviously he was working under the artistic direction and guidance of the others, but to him must go the final distinction for putting the work on the stage. Benois, Stravinsky and Diaghilev could and did make suggestions, but they were not choreographers, and all their work would not have gone far if Fokine had failed in his. He did not.

The ballet, which had a resounding success at its June 13, 1911 premiere in Paris, still retains its charm and color today. But it is perhaps best understood now in terms of symbolic interpretation. When it was first produced, it was possible (though, in view of Benois' remark, unlikely) that its author saw in the story nothing more than a semi-realistic tale of a Russian clown puppet who, enslaved by a greedy master and by his own love for a heartless doll (who loves a witless blackamoor), comes to a sad end. But the significance of the final moments of the ballet, in which Petrouchka, already dead, appears again, lends itself to a

(Continued on Page 49)

SHANTA RAO: Bangalore to Broadway

BY JOHN COAST

Backstage with a distinguished Indian dancer as she prepares a program for America.

Bangalore seemed utterly deserted. I was riding round this South Indian city in an ancient taxi in the small hours of the morning trying to find Shanta's house. I spoke no word of any Indian language, and my driver was obviously not a student of *Bharata Natyam*, for the name of Shanta Rao clearly meant nothing at all to him. How we eventually landed at Brigade Road, Bangalore Cantonment, the most improbable address of one of India's greatest artists, I can't remember, but it was about 2 a.m. that I was groping my way up some very hot, pitch-black stone steps, and then creeping along a narrow veranda over the street's shop-fronts, to knock gently at the door of the apartment where I hoped Shanta, with her inseparable aunt, Vasanti, lived. I had to report myself at whatever hour I arrived: these were the instructions which had met me at the airport. My plane had had parts of its wing fusilage riddled by hailstones the size of golf balls at Hyderabad, and Shanta wasn't sure whether her co-producer had become a casualty before he had even reached her.

At length, after some long moments of anxiety, I heard feminine voices the other side of the door. I recognized the cautious Vasanti's voice, interrogating me through the window-shutters, and shortly before dawn I was sitting down in Shanta's spacious living-room *cum* practice-room eating a magnificent curry with a tremendously hospitable and excited Shanta, wonderfully garbed in yards and yards of floating white gossamer cloth.

This, then, was our first meeting in India, and we drank the health of the incredible American writer, Faubion Bowers, who had unselfishly brought together the mighty and generous forces in the United States which had made our joint project, dreamed of for years, become practical. The sun was shining as I drove back to my hotel for some sleep.

Thirty-six hours later, we flew together down to Cochin, in Kerala State in the extreme southwest of India, which is the heart of the *Kathakali* country. Bangalore's climate had been dry and crisp and energetic; down here, in the rice-growing south, with its millions of coconut-palms, it was like being back in the humid green country of Southeast Asia. The country was lush. Yet it contained,

(over)

Mr. Coast, who was impresario of the Dancers of Bali during their successful U. S. tour five years ago, is now co-producer of Shanta Rao and Co. appearing here for the first time. (See June, 1955 issue of DANCE Magazine for an intensive discussion of Shanta Rao and her repertoire. She appeared briefly in N.Y.C. at that time in private performance.)

"For 15 solid hours Shanta submerged me in a sweep of Kathakali repertoire." Author John Coast, first row, extreme right, in Southwest India, studies the lengthy presentation which, in 2-hour form, is soon to be seen in New York and throughout the States.

I was told, the most densely populated area of India, and there was much poverty.

We stayed in houses belonging to a vast Oil Mill, overlooking a tidal estuary. It was very warm, there were many mosquitoes, but there was a breeze from the sea and we were fed like princes.

It was fascinating now to watch Shanta getting ready for action. She was preparing for me two whole nights of *Kathakali* dance-drama, and *gurus*, dancers, musicians, servants and critics came and greeted this queenly girl, seated like Sita on the front of the house veranda. The many-sidedness of Shanta is so astonishing. She is artist and dreamer: yet a tireless organizer. She is feminine and slender and at times staggeringly beautiful: yet she can be tough and peremptory. For her art, she is a fanatic—yet she is the first to be able to laugh at herself. But what most impressed me in Cochin was the respect in which she was held, by young and old alike.

Now I had seen scores of photos of this famous *Kathakali*, but I was quickly to learn again that photos can tell you only so much: that you must always see and hear for yourself, with your own eyes, with your own ears. The photos had shown me the fantastic head-dresses and the amazing make-up that takes hours to put on before each performance. I was familiar with the sight of the bare-torsoed drummers and the oil-flaring lamp. I knew some of the stories, which, after all, are largely taken from the ancient epics of Asia.

Yet how can a photograph show the twitching green faces, the flickering facial muscles, the nervous struttings and sudden leaps across the stage? Or how can they indicate to the imagination the thunderous boomings and clatterings of *Kathakali* drummers, with the strange throaty warblings of their singers, who relate the classic tales? All this, and much more besides, is just *not* imaginable. For fifteen solid hours Shanta submerged me in *Kathakali* repertoire.

What did I see on these extraordinary evenings? Well, on that stage, dimly lit with the flaring lamp, I saw:

Drummers who whacked their drums so furiously that they had to wear finger-pads, and who made the drumming of Cuba sound prim in comparison;

Dancers, lying on the floor, asleep, while make-up men poured layer upon liquid layer of rice-flour around their faces, thus building them into a sort of mask, or frame, their cheeks and noses having been previously painted green or scarlet or blue or white, according to the characters they were enacting;

A ballet in which the heroes and demons gamble for everything, including their wives, and in which the stage ends up looking like a charnel-house;

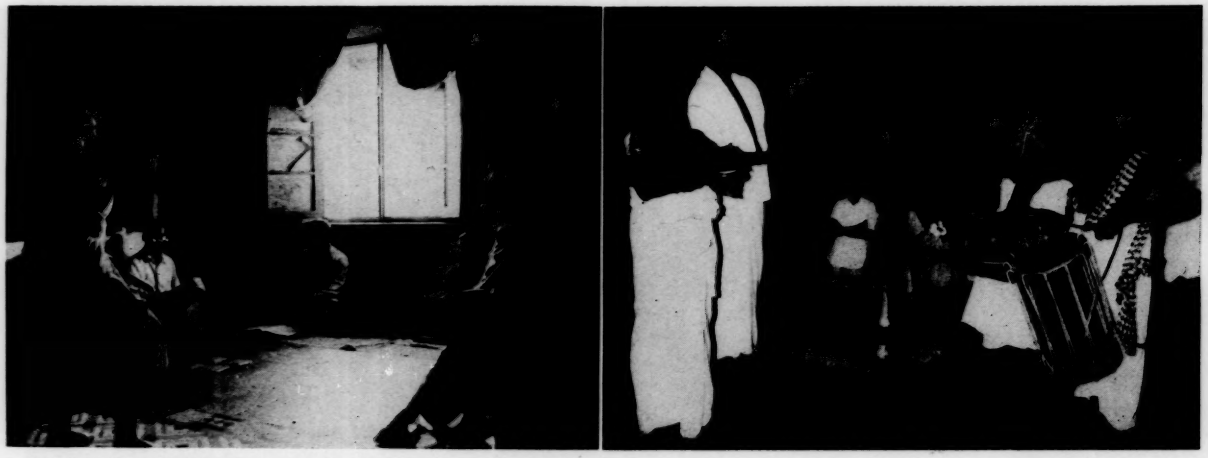
The Demon Prince, Ravana, danced by a six-footer Malabari who, in his head-dress, stood over eight and a half feet tall and leapt about like a high-jumper;

Bali, the wise and mighty King of the Monkeys, blocking a jungle path with his long tail, and pretending before the awesome Ravana to be very feeble and ancient—yet when Ravana contemptuously goes to kick his tail out of the way, then to thrust it away, and eventually to struggle with all his huge strength to lift it from his path, he can't budge it an inch, while old Bali quietly chuckles;

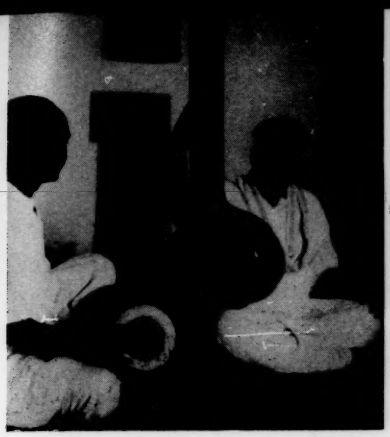
The "Wild Hunter," a character so rural that his facial make-up is completed by his being given a flower for a nose;

A young and pretty girl dancing the part of a Demon, who, in nurse's disguise, is sent to kill the infant Krishna, but who, on giving her poisoned breast

PHOTOS BY JOHN ROSS



At left: Shanta, in Bangalore, studies the details of movement done by a member of her co. In the rear are three musicians. At right: For a full hour before each of the performances, musicians announce the event, for which there is no charge, to passers-by in the street.



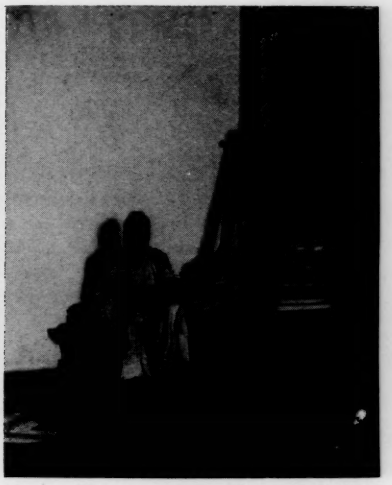
In India, even more than in the West, musicians are a major part of the dance.

Costumes and make-up are fantastic in these traditional religious dance rituals.

Shanta Rao joins John Coast in observing her company at work.

Observe the talon fingers on the left hand of this Kathakali dancer.

Shanta, Coast, and friends watch the lengthy, elaborate process of make-up.



Shanta Rao in a corner of her Bangalore studio.

to the babe, finds not only her breast but her whole body drained by the clinging mouth of the lusty infant. In her death-throes, the nurse ducks her head into her skirt, invisibly donning a mask and thus revealing herself to the audience as a demon indeed . . .

And this was only the Kathakali part of my programs! There was still to come a feast of Shanta's own *Bharata Natyam*, as strong yet infinitely more complicated than Spanish *flamenco* — *flamenco* owes part of its origin to India, anyhow. In *Bharata Natyam*, Shanta is one of India's two great virtuosi. But in her *Mohini Attam*, the "Dance of the Seductress," she is unique, for she is the only living real master of this ancient dance-form of the South.

After Cochin, the next stage was back to Shanta's room in Bangalore and her typewriter, to the ruthless concentrating, to the search for the *essence* of these dances, and to persuading her to think along my apologetic lines of "two hours, including one intermission." "Why," she must think, "a normal Kathakali show lasts for 8 hours, and I dance Bharata Natyam non-stop frequently for 3 hours!" But she realizes that our program is to be a first introduction for American audiences to truly authentic South Indian dancing. So, together we go on discussing, arguing, suggesting, cutting, ordering, editing, cramming in, concentrating. Concentrating hours into minutes. And Shanta, bless her generous heart, gets excited only when my wilder ideas go against the true spirit of the art we are attempting to prepare for the West.

We devise two programs after many hours of this planning and scribbling and friendly bickering, each with about eight items in it, and each, at least on paper, of the desired length of time. We have decided on three *Bharata Natyam* musicians and three *Kathakali* musicians, because, alas, one sort of musician can't play for another sort of dance — pray heaven musicians' unions don't copy—but I have asked them still to add, for further variety, a lovely-toned Indian flute.

We have also fixed on our five male *Kathakali* dancers, and the other four girls I have now seen working with Shanta in Bangalore, so already our company is seventeen.

And still we have no manager, no interpreter, nobody to tell the audiences what everything's about. Oh, one person, thinks Shanta, can easily do all that. So regretfully I have to explain that the

(Continued on Page 64)

Picasso

and the dance

INTRODUCTION

"The most influential painter of our epoch has been Pablo Picasso. There is no field in the plastic arts upon which he has not left his mark, either in painting, sculpture, or graphics. His designs for the theatre, while slight in quantity and small in scale, have had considerable effect." These are the opening lines of Lincoln Kirstein's introductory remarks to the November-December, 1946 issue of Dance Index. That particular monograph was entitled "Picasso and the Ballet," and it was written by William S. Lieberman, currently Director of the Print Department of New York's Museum of Modern Art.

The reputation of Pablo Picasso has radiated throughout the world for many years, becoming a legend first among artists, and, in recent years, with the general public, too. His explorations in painting have been much ridiculed and much copied. Film shorts of him, his life in Southern France, his paintings with light or on glass, are now familiar to millions of film and television viewers. NBC-TV will present him this fall or winter on its "Conversations with Elder Wise Men" program.

And now popular interest expands with the introduction of a major Picasso retrospective show — an exhibit of 328 paintings, drawings and sculptures, which, during its initial presentation at NYC's Museum of Modern Art this summer, drew close to a quarter of a million people. The show closes in New York on September 8 (some sections of it close a little earlier), and it is scheduled to appear in the Chicago Art Institute from October 29 through December 8, and at the Philadelphia Museum of Art from January 8 through February 22.

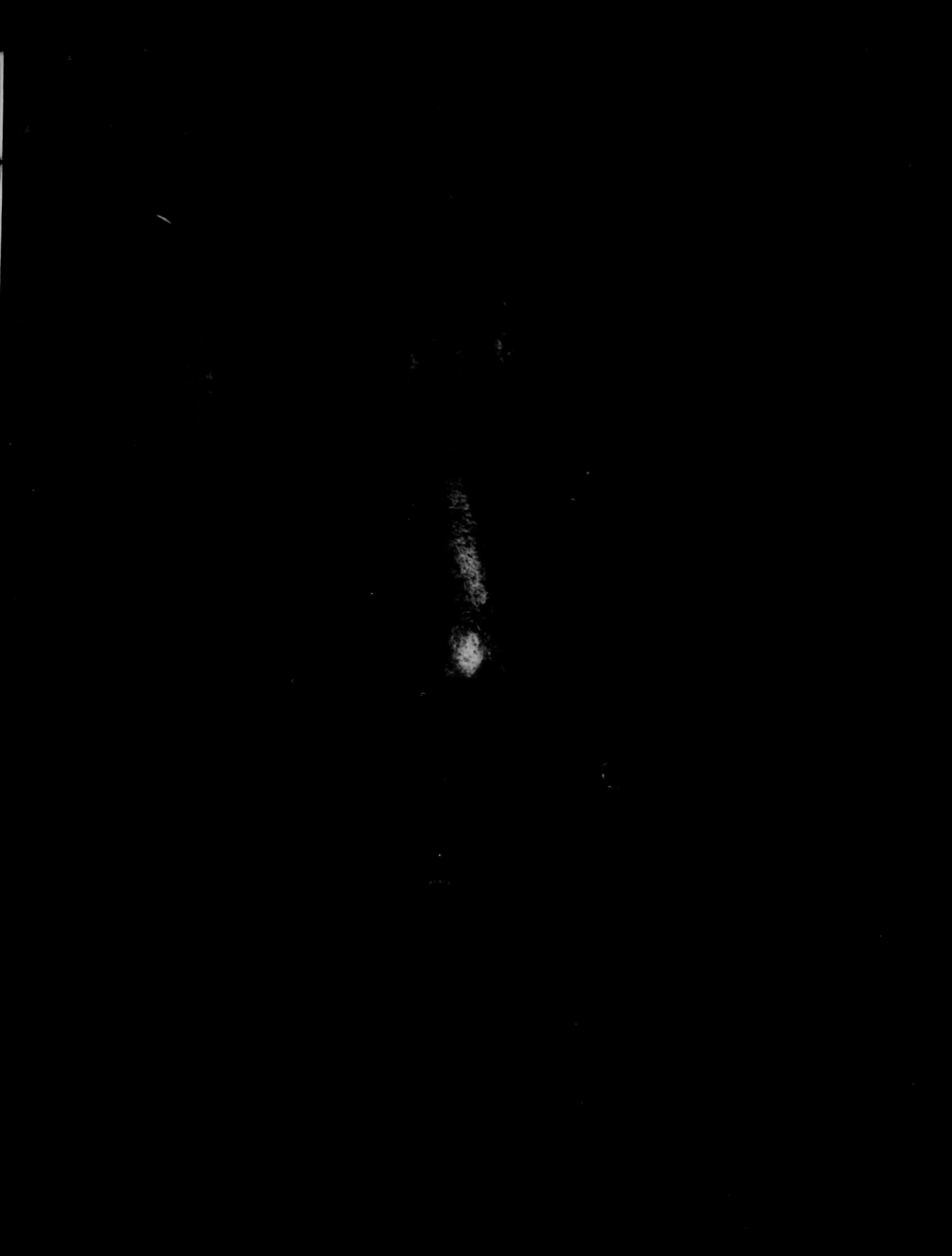
Even a brief visit to the exhibit affects the viewer deeply, not only by the profusion of works, but also by its gargantuan creative vitality with which it stirs. It is as if Picasso paints as other people breathe, and if his genius were a natural force, robust and restless, ceaselessly growing.

This warm-blooded giant in the arts, Spanish-born, who has lived most of his life in France, is now 76—and apparently as productive as ever. While his interest in the dance today is but one of many themes woven into his work, there was a brief period in his life when it was of paramount importance. This was during the years 1917-1925, during which time he collaborated in the creation of five ballets for Serge Diaghilev's Ballets Russes (he had done designs for the curtains of two others), designing costumes and sets and making "scores of drawings of ballet dancers. He met the artistic elite gathered about Diaghilev and drew their portraits. He became intimate with Massine and Stravinsky and married a member of the ballet corps." Says Mr. Kirstein of that period:

"Picasso brought to ballet, and the three-dimensional theatre (not to the mere flat world of painted drops employed by Bakst), the plastic imagination of a man whose powerful, digestive, almost automatic energy transforms contemporary ways of seeing. His researches into form and the reallocation of formal elements, now playful, now clumsy, were paraded on the Paris stage as parallel to his absolute easel-pictures. One field affected the other . . . with his new means, he created space in which dancers might dance; he clothed this space and the dancers' bodies in the latest vogue of his metamorphic and mercurial imagination. Like most innovation, the immediate result was often clumsy; only 'Le Tricorne' (his most complete stage work) remains in any repertory. It would be almost impossible to revive either 'Parade' or 'Mercure.' If they were given today, there would be no shock; they would seem dreary and old-fashioned. Most people would not realize that nine-tenths of the invention in 'modern' stage-design for the lyric theatre . . . derived from these awkward beginnings, and that their far slicker subsequent dilution has served musical comedy, revues, and films inexhaustibly ever since."

Interested in bringing DANCE Magazine readers an informed close-up of Picasso and his relation to dance, we con-

OPPOSITE: A RECENT PORTRAIT OF PABLO PICASSO BY ARNOLD NEWMAN. HE IS NOW 76.



sidered many possibilities. Since Mr. Lieberman's research for the 1948 Dance Index issue is without doubt the most exhaustive investigation of the subject, and since Dance Index is regretfully no longer being published, we sought permission from its former publisher, Lincoln Kirstein (General Director of the New York City Ballet), to reprint large sections of that out-of-print issue on these pages. Mr. Kirstein, and Mr. Lieberman as well, both have kindly given their permission. On the six pages that follow, we present the major portion of Mr. Lieberman's essays on Picasso and his work with ballet as they appeared in Dance Index (altering only the spelling of the names Diaghilev and Stravinsky—we use the letter "v" instead of the Russian "w," which is pronounced as "v"). We are also much indebted to the Museum of Modern Art for its cooperation.

Of the many fascinating sources available in which reproductions of Picasso's works, both for the ballet and otherwise, may be studied, we particularly recommend "Art in Modern Ballet" by George Amberg (Pantheon, 1946); "Picasso: Fifty Years of His Art" by Alfred H. Barr, Jr. (Museum of Modern Art, 1946); "Pablo Picasso" by Wilhelm Boeck and Jaime Sabartes (Harry N. Abrams, Inc., 1955); "Le Ballet" by Boris Kochno (Hachette, 1954); "Pablo Picasso, Volumes 1-8" by Christian Zervos (Cahiers d'Art, 1942) and The Museum of Modern Art's newest publication, "Portrait of Picasso" by Roland Penrose (1957).

L. J.

Above right: The cover of the May, 1921 program of the 14th season of Serge Diaghilev's Ballets Russes, Théâtre de la Gaité-Lyrique, Paris. The cover illustration is a pastel by Pablo Picasso, designer of sets and costumes of several of the works then in the repertoire.

Picasso and his dancer wife, Olga Koklova — Paris, 1917.

Right: Drawing by Jean Cocteau of colleagues Picasso and Stravinsky.

DRAWINGS BY PICASSO OF SOME OF HIS BALLET COLLEAGUES

Lydia Lopokova (today Lady Keynes), Diaghilev ballerina who danced the part of the Acrobat in "Parade," as well as many other leading roles.

Leon Bakst, Russian painter, designer for Diaghilev productions, including "Carnaval," "Le Spectre de la Rose," "Scheherazade" and "The Sleeping Beauty."

Igor Stravinsky at this time (1920) had composed "Firebird," "Petrouchka," "Rite of Spring," and was working with Picasso and Massine on "Pulcinella."

Enrico Cecchetti, Italian dancer, ballet-master, teacher, who had much influence on the technique and style of the dancers of the Diaghilev company.

Massine, Bakst, and Diaghilev in Picasso's studio.

André Derain, French painter who designed sets and costumes for many ballets, including "La Boutique Fantasque" and "Le Beau Danube."

Manuel de Falla, Spanish composer of "Le Tricorne" (The Three-Cornered Hat).

Erik Satie, French composer of the music for "Parade."

(over)

Parade: 1917

Since the first Paris season of the Ballets Russes, Jean Cocteau served as frequent adviser to Diaghilev. He contributed posters and program notes, he collaborated on the production of *Le Dieu Bleu*, and it was Cocteau who brought Picasso to the Russian Ballet in 1917.

Not since the saltimbanques and melancholy circus figures of 1904-05 had Picasso shown any active interest in the theatre. During the early years of cubism there had been a few paintings of harlequins, but in the main cubist iconography borrowed from popular music rather than from theatre or the dance.

During the First World War Picasso had taken a small house at Montrouge, a suburb of Paris. Most of his friends including Apollinaire were at the front. Paris was not very gay and Montrouge hardly lively. Cocteau's proposal that Picasso design for the Ballets Russes must have been a welcome surprise.

The projected ballet was of course to be quite different from anything ever done before. Cocteau had tentatively outlined the plot to Erik Satie who was to compose the music. They showed their notes to Picasso and work was begun.

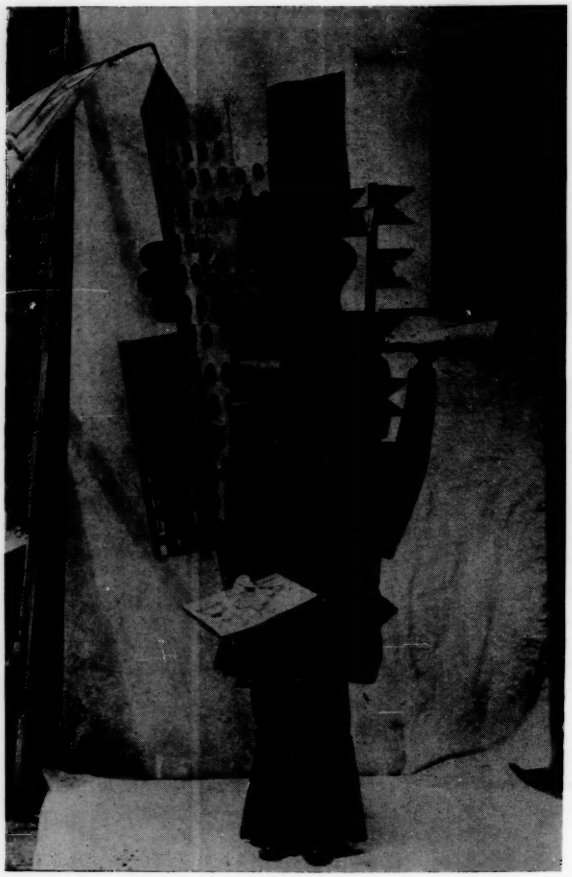
Parade was the perfect collaboration. The sophisticated naiveté and gentle satire of Satie's music, the burlesque and parody of Picasso's costumes and decor, demonstrated Cocteau's dictum — "rehabilitate the commonplace."

The scene is a street theatre on a Sunday, a familiar Parisian spectacle celebrated by Seurat in his great painting *La Parade*. Three routines constitute an initial parade or "come-on" to attract spectators to the show inside: a Chinese magician, a little American girl, two acrobats. Three managers or barkers announce the routines, but the public refuses to respond. The troupe makes a concerted last effort, the managers shout that the parade is but a glimpse of the complete performance to be seen within, but it is too late and the curtain falls.

To supervise the production it was necessary for Picasso and Cocteau to leave Paris and join Diaghilev in Rome. Diaghilev had just returned from the United States, leaving Nijinsky, at the dancer's insistence, to an ill-fated tour of America. The impresario was now anxious to meet his collaborators and begin work on new productions.

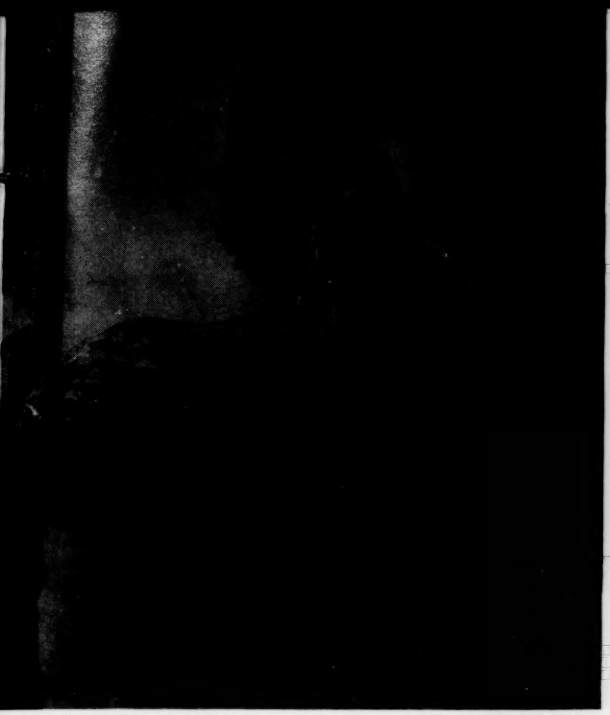
For Picasso the journey was no casual undertaking. He has always disliked traveling and, as Jean Cocteau said, "cubist code forbade any journey other than that on the *Nord-Sud* subway between

("Parade" text continued on page 50)



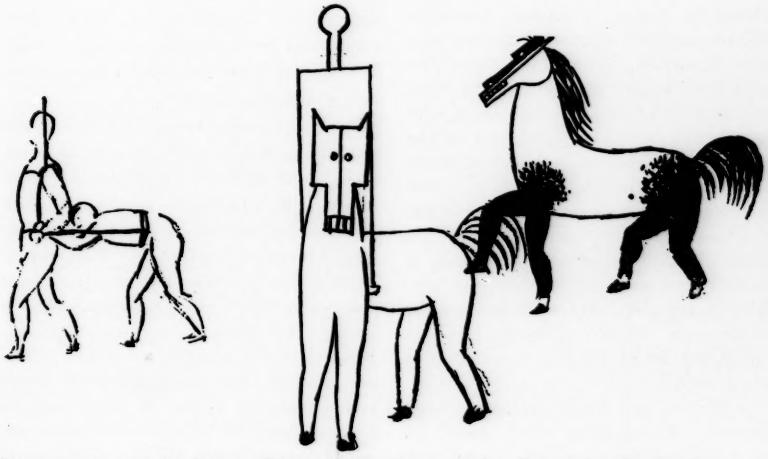
Study for the Managers with Megaphone. Rome, 1919. Pen-and-ink. Owned by the artist.

Left: The Manager from New York. His colleague is The French Manager. The Manager from New York, with his blaring horn, skyscrapers and other blatant paraphernalia, introduced The Little American Girl. (The French Manager, wearing a concoction of peruke, satin britches, white stockings, elegant moustache, pipe, etc., introduced The Chinaman.)



According to Jean Cocteau: "At the last rehearsals, the thundering and languorous horse, . . . his badly-made carcass, was metamorphosed into the cab-horse of Fantomas. Our wild laughter and that of the stagehands made Picasso decide to let it retain its fortuitous silhouette."

Choreographer Massine also danced the role of The Chinaman.

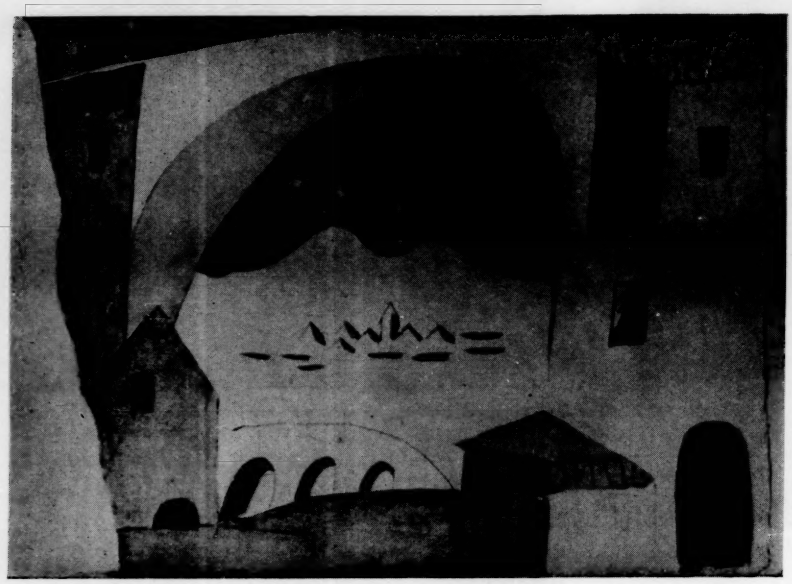


Final version of the Horse. Rome, 1917. Pen-and-ink. Owned by the artist.

The Picasso drawing for The Chinaman (The Chinese Conjurer). 1917. Gouache. Collection Mrs. Ivan and Mr. Jacques Helft.

(over)

Le Tricorne: 1919



Final study for the backdrop of "Le Tricorne." London, 1919. Watercolor.

On his way to Rome in 1917 Diaghilev stopped briefly in Spain. He had always wanted to produce a ballet on a Spanish theme, and at the Teatro Eslava in Madrid he saw a production of what was to become one of the most popular ballets in his repertory. This first version of *Le Tricorne* was a ballet pantomime, *El Corregidor y la Molinera,* by the friends and collaborators Martinez Sierra and Manuel de Falla. The plot had been adapted from Pedro Antonio de Alarcón's popular novel *El Sombrero de tres picos* written in 1874. Diaghilev was enchanted and impressed by de Falla's score, which was written for a chamber orchestra. The theme however, was too literally expressed and Diaghilev commissioned de Falla to write a fuller orchestration with certain specified modifications and additions.

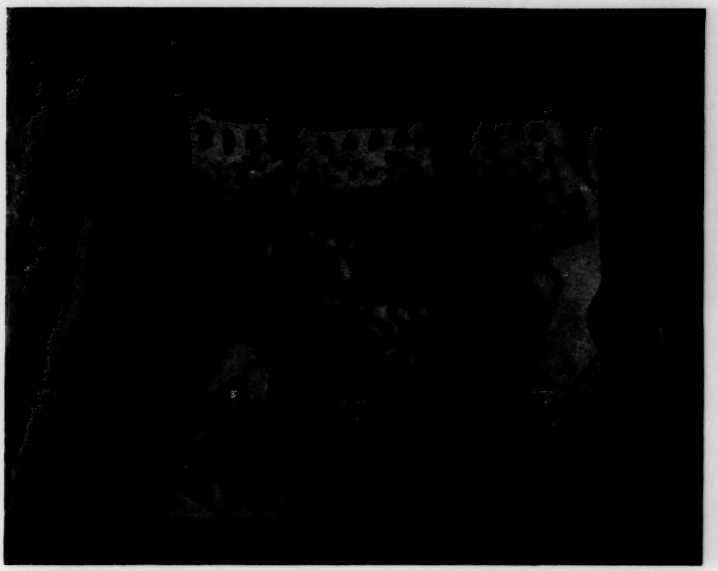
After the Paris season at the Châtelet, which included *Parade* and the ballets rehearsed in Rome, Diaghilev, Ansermet, Massine and some others of the company made a tour of Spain. They were preceded by Picasso who during the summer of 1917 returned to Barcelona with his wife Olga Koklova, a member of the ballet corps, whom he had met in Rome and wed in Paris. "A jeune fille, a real young lady," as he wrote Gertrude Stein, Olga was properly introduced to his family. Picasso painted her wearing a mantilla and gave his mother the portrait. During their stay in Barcelona the couple were visited by Ansermet whose magnificent beard Picasso recorded in a pencil study.

At Madrid in 1918 Diaghilev produced Massine's *Les Jardins d'Aranjuez* with decor and costumes by José Maria Sert. The music was a pastiche of Fauré, Ravel and Chabrier. The performance was not a success, and Diaghilev and Massine, accompanied by de Falla, journeyed south in search of color and atmosphere for the new production *Le Tricorne.*

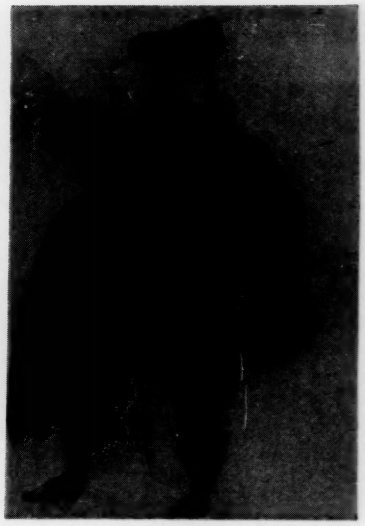
As the choreographer, Massine found rich and authentic inspiration in the *sevillanas* and folk dances of Andalusia, some of which he had filmed. At the Alhambra Massine and de Falla were photographed, elegantly posed, before the Fountain of Lions (opposite page). At a gypsy dance festival in Seville, Diaghilev discovered a young boy Felix who danced magnificently, like a creature possessed. When not dancing the youth appeared rather sullen and was known to his friends as Felix "Loco." Diaghilev nevertheless engaged him to teach his native dances to Massine and members of the company.

("Le Tricorne" text continued on page 54)

Choreographer Massine and composer Manuel de Falla visited Granada to absorb the music and dance of Andalusia. They were photographed there before the Fountain of Lions in the Alhambra Palace. Photo from souvenir program of the Diaghilev Ballets Russes.



A preliminary study for the curtain of "Le Tricorne."



Three of the numerous watercolor costume designs (1919) by Picasso for "Le Tricorne." Left, The Miller; center, The Miller's Wife; right, The Corregidor.

(over)

Pulcinella: 1919-20

Pulcinella and Harlequin. 1918. Pencil. Collection Mrs. Charles B. Goodspeed.

Massine's *Les Femmes de Bonne Humeur* after Scarlatti's music was produced in Rome and Paris in 1917. Its success encouraged Diaghilev to turn to music of another 18th century Italian composer, Pergolesi. "During his stays in Italy," writes Stravinsky, Diaghilev had already gone through numerous unfinished manuscripts of Pergolesi which he found in Italian conservatories and had copied. He later completed this collection with what he found in the libraries of London. All this comprised a considerable body of material. Diaghilev showed it to me and urged me to take my inspiration from it."

The plot of the ballet was already determined. In Naples Diaghilev had discovered a manuscript dated 1700 which contained a collection of *commedia dell-'arte* relating the adventures of Pulcinella. The particular episode chosen was called "The Four Polichinelles Who Look Alike."

The idea of the ballet attracted Stravinsky. "Pergolesi's Neapolitan music had always charmed me by its popular character and Spanish exoticism. The prospect of working with Picasso, who would do the decor and costumes and whose art was

Study for Pulcinella. 1919. Pencil. *Harlequin, 1918*

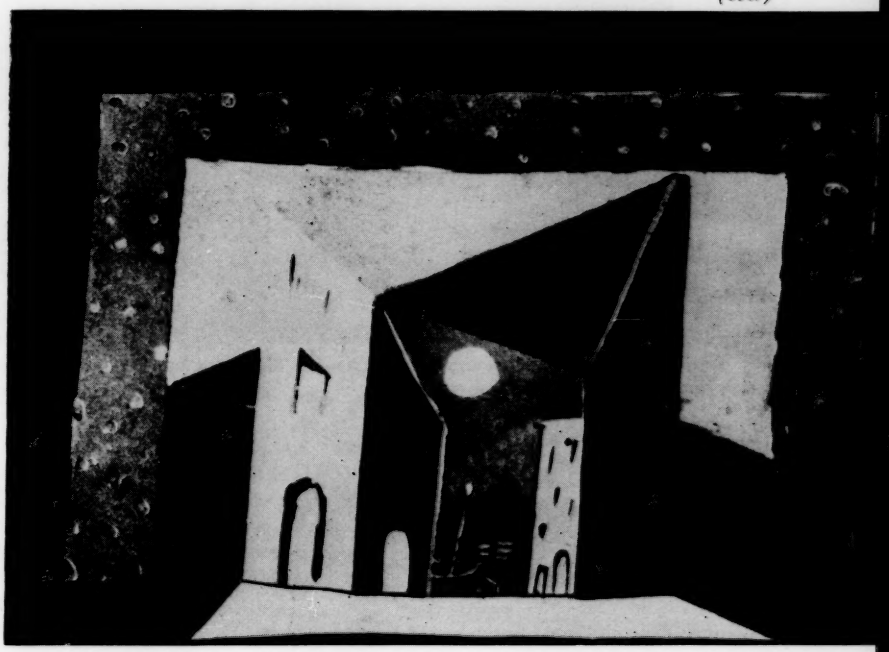
Opposite page: Costume sketches for Pimpinella and Pulcinella. 1920. Ink. And above, Tamara Karsavina, as she appeared in the role of Pimpinella in Covent Garden, also 1920. E. O. Hoppé.

(over)

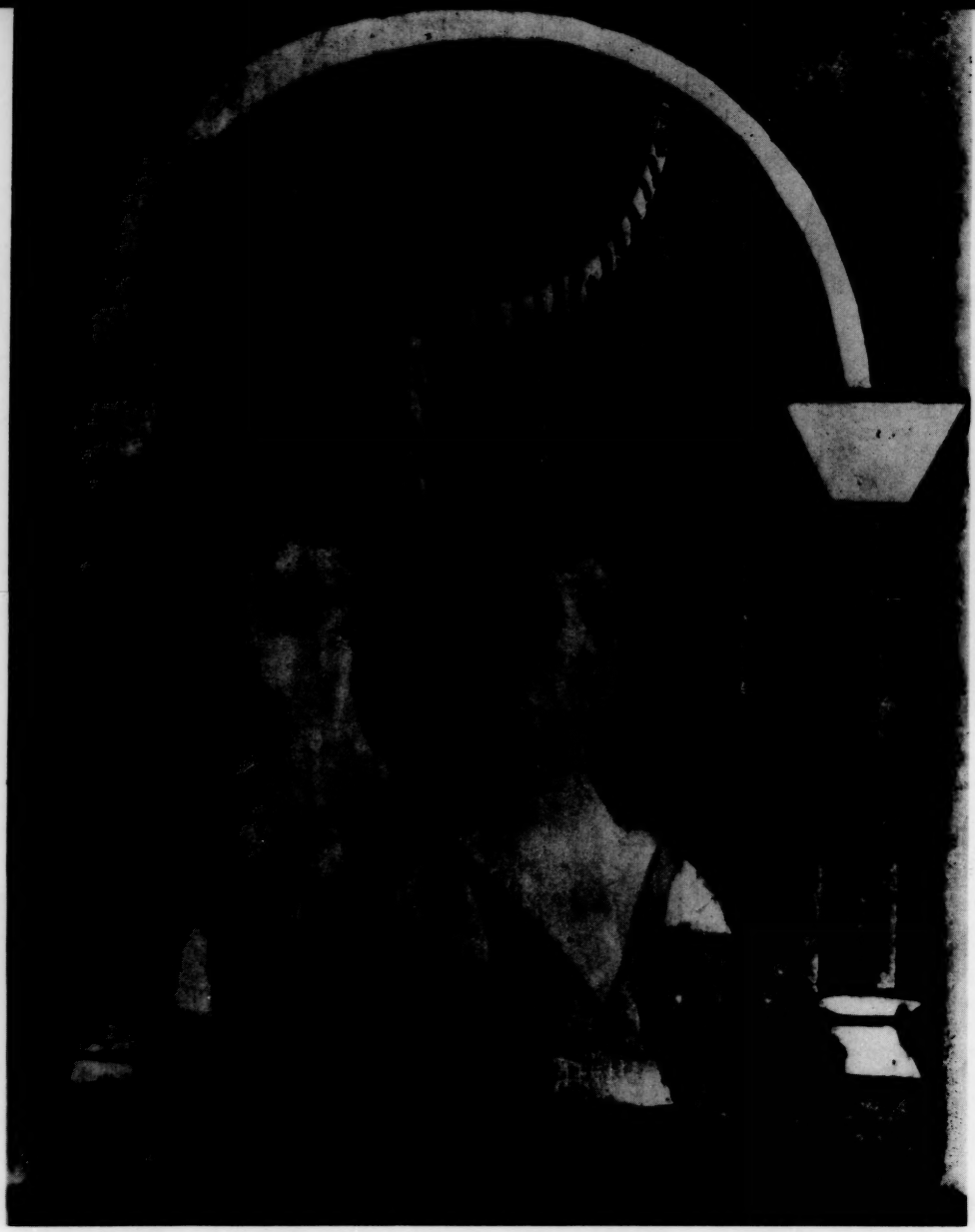
infinitely precious and suited to me, the memory of our walks and our many impressions of Naples, the real pleasure which I had derived from Massine's choreography for *Les Femmes de Bonne Humeur*, all this succeeded in conquering my hesitation in face of the delicate task of breathing new life into scattered pieces and constructing a whole from detached fragments of a musician for whom I had always felt a special inclination and tenderness." Before beginning work on *Pulcinella*, however. Stravinsky finished the piano music for *Ragtime*, published in 1919 wih a cover design by Picasso.

Like *Les Femmes de Bonne Humeur*, *Pulcinella* was to be set in 18th century Italy, in Naples, a city from which the title character traditionally hailed. In *Les Femmes de Bonne Humeur*, which Picasso had watched rehearsed in Rome, Massine and Bakst had already drawn from the *commedia dell'arte;* while Picasso, possibly with the anticipated production of *Pulcinella* in mind, had begun sketching stock *commedia* figures as early as 1917.

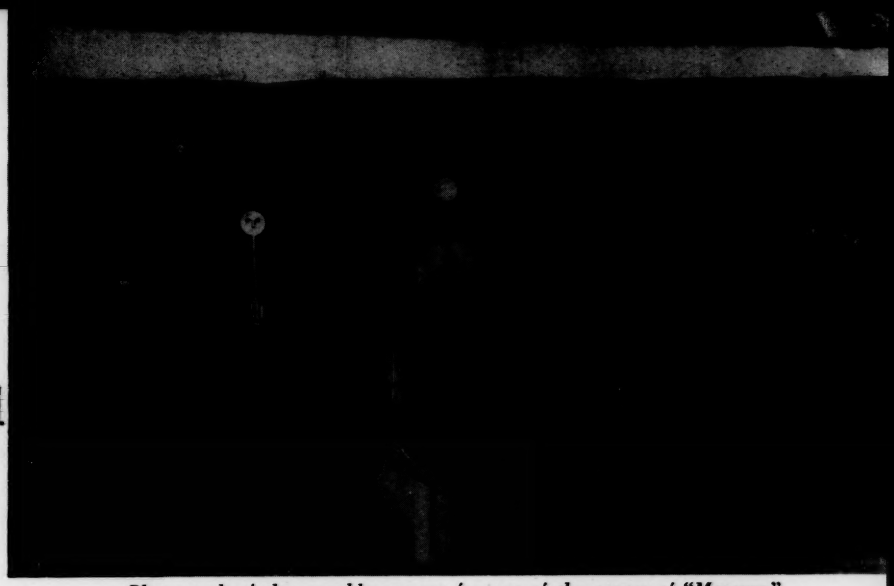
During the next two years Picasso made many drawings and paintings of Pul-



("Pulcinella" text continued on page 66) *Final version of the decor for "Pulcinella."*



A section of the scenery by Picasso for "Cuadro Flamenco." Oil on canvas. Collection Jacques Helft.



Photograph of the movable scenery for one of the scenes of "Mercure."

Cuadro Flamenco: 1921

For *Cuadro Flamenco*, a suite of eight Andalusian songs and dances, Diaghilev imported dancers and musicians from Spain. The troupe consisted of five men and five women accompanied by two guitarists. According to popular tradition *Cuadro Flamenco.* literally "a Flemish picture," was the name applied to those dances performed by Andalusian soldiers after their return from Flanders in the 16th century.

Picasso's decor represented a stage within a stage, a device he had originally intended to employ in *Pulcinella.* A study for the setting shows the interior of a provincial theatre with a decorative scheme in plush, gold and black. The same colors and a similar theatre appear in one of the designs for *Pulcinella.* Behind the false proscenium was a painted back drop showing a small stage flanked by four boxes. In front of the back drop was placed a square platform with chairs arranged facing the audience. The dancers and musicians were seated, rising when they had to perform, sitting down again at the end of their number.

Serge Lifar acquired three sections of the back drop which Picasso himself is said to have painted: the two lower boxes (one of which is reproduced on page 34) and the painting of a basket of flowers.

Mercure: 1923-24

The least known and most curious of Picasso's ballets is *Mercure*, produced in 1924 by the Comte Etienne de Beaumont for a series of private performances entitled *Soirées de Paris.* Picasso, Massine and Satie were again collaborators. They composed a short work in three tableaux crowded with mythological incident and spiced with mundane fantasy. The ballet was in part deliberately scatological. It attempted to shock as well as amuse.

After the overture, Picasso's curtain rose on a sequence of amazing episodes. The first "*pose plastique*" was "The Night," one of the most evocative passages in Satie. Then came the "Dance of Tenderness," "Signs of the Zodiac" and the "Dance of Mercury." The second tableau contained "Dance of the Graces," "The Bath of the Graces," "The Flight of Mercury" and "The Wrath of Cerberus." The third tableau began with the "Polka of Letters" followed by "Medusa's Snare," "The New Dance" and "The Rape of Persephone"—a bewildering array of titles any one of which might have sufficed for a single divertissement.

Curved lines and shapes dominate Picasso's visual presentation. The large, flat movable constructions differ greatly from the angular cubist constructions for the Managers in *Parade.* This difference reflects a development in Picasso's art. Beginning in 1923 angular planes and straight lines give way to curved shapes and often a fine caligraphy such as can be seen in the costume designs for *Mercure.* The flowing line of these drawings suggests rather than encloses the forms it creates, and the designs are very similar to a series of etchings of nude figures done in 1923.

In some of the constructions for *Mercure* Picasso used iron wire. For "The Night," wire forms the limbs of the reclining figure which could be rocked back and forth among the stars that also moved. For "The Rape of Persephone" iron wire briefly delineates Pluto carrying off the maiden in his chariot. These constructions could be brought on and off the stage. The curvilinear shapes, the pinpoint heads, the surrealist fantasy of the whole conception, recall the wildly grotesque drawings Picasso did at Avignon during the summer of 1914.

Massine danced the title role. The most amazing performance, however, was given by the Graces. Male dancers attired to represent women wore wigs with thick plaits of hair dangling over their shoulders. The Graces were also equipped with large imitation breasts.

The Comte Etienne de Beaumont's *Soirées de Paris* was an avante-garde offshoot of the Ballets Russes which it attempted to rival for a two month season in 1924. In 1927 *Mercure* was taken over by Diaghilev. When revived, however, it was not successful. Perhaps the fantasy and humor seemed offensive; possibly the audiences sat too heavily in their seats. To Cyril Beaumont "the whole thing appeared incredibly stupid, vulgar and pointless."

(Continued on Page 91)

The Dance Element in Picasso's Work

Since his work with the ballet in the 1920's, Picasso has concerned himself little with dance themes or dance subjects. William Lieberman, whose essays illuminate the preceding pages, has pointed out the interesting fact that as Picasso's interpretation of the human figure became more radical, his interest in the ballet declined.

In Picasso's pre-ballet period, attenuated horses, melancholy boys and circus acrobats made magic on the canvas. By 1917, when he was working on the avant-garde production of "Parade" with Cocteau, Stravinsky and Massine, he shifted styles often and casually, from a neo-classic kind of realism (see the drawings of his friends on page 27) to cubism (the breaking up of lines, forms and space in semi-abstract angular organization), a movement in which he was one of the leaders.

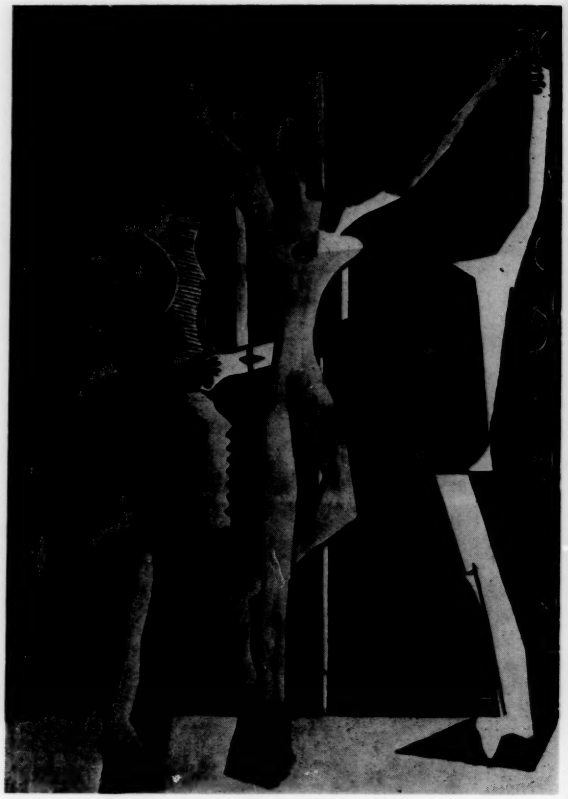
The painting "Three Dancers" on this page (the original, owned by the artist, is included in the touring exhibit) is considered one of the turning points in Picasso's work. Its agonized tensions presage the t u r b u l e n t output which reached its climax in "Guernica," Picasso's outcry over Spain's Civil War.

His later studies of women with several heads and disjointed bodies are not easy to explain literally. In multiple view (announced earlier in cubism), seen from above, from below, from inside, or from some other unanticipated vantage point, they make paint sense. And often they evoke a feeling of expansion and continuity because they have been conceived as forms which have sequence in space.

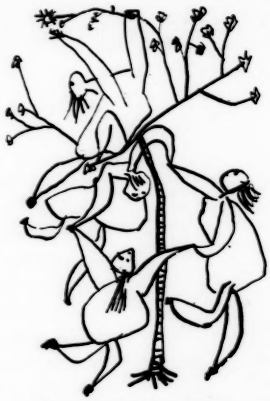
In recent years Picasso has learned pottery-making from the artisans of a town in Southern France, where he has been living part of each year, and he has engaged in painting onto pottery the infinite figures, animals and other designs, often gay, which flow from his brush.

Although his subject matter is rarely dance these days, Picasso's understanding of the human body and his acute response to motion combine so much skill and warmth of feeling that the element of dance lies imbedded in it, as in the witty "Joie de Vivre" on the opposite page, or the luscious lady on the vase below.

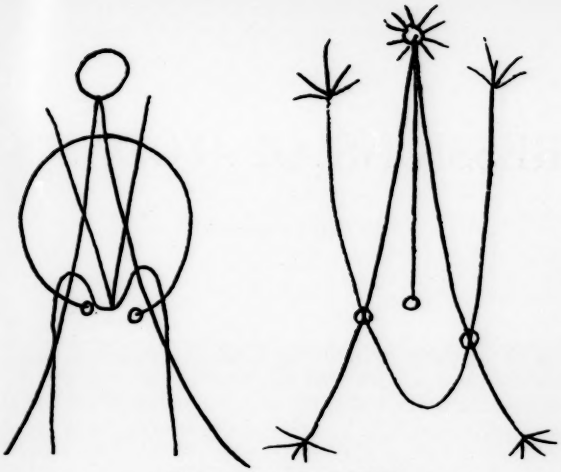
L. J.



The Three Dancers. 1925. Oil on canvas.



Round Dance. 1952.



From a sketchbook. 1924.

La Joie de Vivre (detail). 1946.

Painted vase. 1948.

THE END

IMPRESSIONS OF TODAY'S

No longer "dumb chorus kids," do they wish they were in ballet companies?

BY DAVID BOROFF

It was not quite 8 p.m. Four men were throwing a baseball across the stage with monotonous but concentrated regularity. A few girls in rustic costumes kibitzed from the sidelines. Two basset hounds crouched near the footlights and watched with melancholy eyes. Someone led a goat, bearded and indifferent, past the ballplayers.

The scene was backstage at the St. James Theater almost any evening last spring. The practitioners of the great American sport were dancers in *Li'l Abner*. They were getting into shape for the softball tournament shortly to be held among musical comedy casts.

Each time I was back stage at the St. James, there was the same curious montage—baseball and bits of Dogpatch pastoralism and dancers warming up and barnyard animals in casual co-existence.

This is emblematic of the world of musical comedy. The dancer who shifts from a ballet company to musical comedy — and many do (any musical on the Broadway boards today has a sprinkling of names familiar to the ballet fans) — moves from a concentrated and pure world to one in which dance is merely one of the many theatrical ingredients. The atmosphere is less straitened, more easy-going. In a way, it seems more "American." (Ballet, after all, with its relentless disciplines and its caste system, is European in origin.)

Having made a foray into ballet (*"Group Portrait of a Ballet Dancer," May 1957 issue of DANCE Magazine*), I was interested to see, close-up, how musical comedy dancers differ from ballet dancers. I wanted to ask them about their attitudes toward their profession and towards the classical form of dance that they for some reason had abjured.

An astute observer of the dance scene has remarked that musical comedy dancers, like Gaul, can be divided into three parts: escapees from ballet companies; dancers who aspired to ballet but couldn't find jobs in its limited precincts; and those who were committed to show business from the start.

There is little question that the shadow of ballet falls darkly across the musical comedy stage, and it is not only because a ballet foundation is indispensable to a musical comedy dancer these days. Most dancers in shows have violently strong feelings about ballet as a career. The spectrum of attitudes ranges from a kind of reverence for ballet ("It's pure . . . it's all one") to a flat rejection (It's neurotic").

In general, speaking with dancers in *Li'l Abner*, Broadway musical directed and choreographed by Michael Kidd, and now in its tenth successful month, I found that many of the dancers enjoy the fact that comedy dance has greater freedom and flexibility than ballet. Anthony Mordente, a graduate of the High School of Performing Arts, (soon to leave to join the *West Side Story* company) expressed it like this: "Ballet, wonderful though it is, has a limited vocabulary which confines the choreography. A male dancer especially can get into a sort of rut and become known, for instance, only for his jumps and turns. In musical comedy there is a constant exploration of combinations. It's more creative that way. Also, there's more of an outward feeling toward the audience."

Chad Block, who has been with Eugene Loring's Dance Players in Los Angeles, says: "There's more tension in ballet because there's greater strictness in movement and much more submission to the choreographer."

A good deal of the enthusiasm that the *Li'l Abner* dancers communicate is a reflection of Michael Kidd's vitality as a choreographer. The production numbers Kidd has devised are exuberant and flamboyantly athletic. The performers all agree that they "really work onstage." There was even some satisfaction expressed about the unbuttoned theatre terminolgy of musical comedy. One male dancer pointed out that the dance numbers in the show are described among themselves with agreeable unpretentiousness—Sneaky Pete, mince-maidens, scarecrows, etc.

A tempered common-sense view of both worlds of dance was offered by Dusty Worrall, who has been with Ballet Russe as well as the Agnes de Mille Dance Theatre. "They're both hard," she said. "It's all the same to me. Just take *The King and I* for example. There was no one who knew Siamese-style dancing when we started. For hours and hours Jerome Rob-

(Continued on Page 52)

Mr. Boroff, instructor at College of the City of New York, and author of numerous magazine and newspaper articles, has been surveying the dance field for us from the point of view of an interested spectator. Last month he interviewed director-choreographer Jerome Robbins in connection with a new Broadway musical. This month he turns his attention to the dancers in Broadway shows.

MUSICAL COMEDY DANCERS

Auditioning for a broadway musical: An early step in the tense weeding out for a dancing job in a Broadway show is based just on looks—height, type, etc. The dancing audition follows. The choice these days is fairly short in quantity, very high in quality.

Roderick McArthur

Photograph by Zachary Freyman: Text by Saul Goodman

VIRGINIA BOSLER

When the N. Y. City Center was recently planning its highly acclaimed production of *Brigadoon,* it was only natural that the management should call on Virginia Bosler to repeat the role of Jean, which she had played in the original Broadway production for a year and a half, and on tour for another year.

In the years between, Winkie, as everyone calls her, danced for choreographer Hanya Holm in *Out of This World,* for Agnes de Mille in *Gentlemen Prefer Blondes,* for Anna Sokolow in *A Month of Sundays* (which folded out of town), and for Richard Barstow in *New Faces of 1952.*

Although born in Newton, Mass., Winkie spent little time there, for her father was a marine engineer, and his work took him up and down the Atlantic coast. Winkie's first encounter with the dance took place in Florida when she was five years old. She was registered for tap lessons at a local school. Although it was late in the term, she found herself in the school's annual performance, doing her brief, newly learned tap routine, followed by an exit consisting of cartwheels, her specialty at the time.

Two years later, the family moved to Great Neck, L.I., N.Y. Mrs. Bosler thought that some ballet lessons would improve her daughter's posture, and enrolled her for a class with Mikhail Mordkin. The class was later taken over by the Swobodas. Three years later she moved to New London, Conn. No dance instruction was available in her new home town. And it was not until she became a student at the Cherry Lawn High School in Darien, Conn., that Winkie resumed her dance activity. This time she studied modern and folk dancing with Laura Morgan, whose training had been with Hanya Holm.

At 15, she spent a few weeks at Jacob's Pillow and then returned there as a scholarship student for the following two summers. By her second season, she had become a favorite of Ted Shawn, who showed his admiration by choreographing a performance piece especially for her.

Barnard College brought her to New York, but she soon found that her academic studies left her little time and energy to take sufficient classes at the School of American Ballet where she had enrolled. After her first year of college, she had to decide between scholastic pursuits and the dance. The dance won, and she began classes with Hanya Holm. She later studied with Cia Fornaroli and with Merce Cunningham.

While preparing for a concert performance to be given at Hunter College, she was engaged for the road company of *Bloomer Girl.* She did manage, however, to get back to town to dance the title role in *The Princess Zondilda and Her Entourage,* with Merce Cunningham and Katherine Litz.

During her year on tour with *Bloomer Girl,* she became acquainted with Agnes de Mille, who, as choreographer, came in from time to time to keep the dances fresh. While the Co. was playing Pittsburgh, Winkie received a rush call from Miss de Mille to fly to New York and audition for *Brigadoon.*

In 1953 she was a member of the Agnes de Mille Dance Theatre, but was released from her contract so that she could go to Hollywood and appear in the film version of *Brigadoon.* Next came the movie version of *Oklahoma!*—and then the stage production that journeyed to Paris to appear as part of the Salute to France Festival in 1955.

After returning home, she was cast in a dancing and acting role in the Sean O'Casey play *Red Roses for Me,* which, despite artistic success, did not run very long.

Winkie has studied acting with Uta Hagen, and continues her dance classes with Duncan Noble. Last summer she appeared as Susan in *Finian's Rainbow* and as Louise in *Carousel* at the Valley Forge, Pa., Summer Theatre. Among her TV appearances have been *Bloomer Girl* and *Jack and The Beanstalk.*

Last year she became Mrs. Hubert Doris. Her husband is about to assume the post of Assistant Professor of Music at Barnard College, which Virginia Bosler might have claimed as her alma mater had not her desire to dance claimed first place in her scheme of things to come.

Augusta Nielsen

Danish Dancer who loved a Prince: PART I

BY TOM G. VEALE

"She is full of charm, plasticity, elegance, of nobility, purity, poetry," the critic Hyppolite Prevost wrote following the brief appearance of Augusta Nielsen at the Opera in Paris in the middle of the year 1842, and Jules Janin described her in his column as "a tall, beautiful, dazzling white young girl with a swift foot and a slim figure who seems to me to leap in a marvellous fashion." Although it was only in short divertissements in opera that she was seen, the impression she made on the Parisian audience was a deep one.

Having captivated the public and the press she returned to Copenhagen, where she had been born February 20, 1822, the child of Hans Nielsen and his wife Karen Lorenzen. An older sister, Sophie, was born June 13, 1819, and a younger one, named Caroline, completed the family in 1827. Their modest, lower middle class home was on Crown Prince's Street in the heart of the city. Hans and his wife had come from rural homes and had worked their way up from domestic service to positions as caretakers of the Masonic Hall. In addition, Hans worked in the evenings as attendant in the Comedy House, the theatre in King's Newmarket, the square where the present Royal Theatre was built in 1874. He was stationed at the door of the parquet where his pleasant appearance and genial ways won the favor of the patrons.

From his post Hans was able to observe and learn much about life on the stage. Instead of considering it a world of glamour, ease and questionable morals, he saw the hard work, the achievement and the respectability of many of the performers. So it was that when his daughters wished to become dancers he did not object but welcomed their endeavor to become self-supporting, especially as he was in an advantageous position to keep watch over them and to accompany them to and from the theatre at night.

Auguste Bournonville, following his return from his six-year sojourn in Paris, had in 1830 obtained permanent appointment as dance director and court ballet master. He was then 25 years old. The same year Augusta Nielsen, at the age of 8, joined Sophie in the ballet school, where Caroline followed them several years later. The three sisters began their training just at the moment when the morbose Danish ballet was being rescued and revived by the young master. (He revitalized every aspect of the ballet, and his special contribution was in the creation of his own original stories rather than the "balletizing" of other men's dramas.) Sophie succeeded to the extent that Bournonville officially described her, in one of his reports, as "a very good figurante." The young Caroline he referred to as having a superb aptitude. Both were surpassed by Augusta, and in the mid-1840's both left the ballet to marry. Sophie wed Dr. F. M. I. Lange, who was a well-to-do landowner, and Caroline married A. F. Borthig, a first lieutenant in the artillery who also was financially independent.

Augusta had first appeared upon the stage in *Paul and Virginia* in 1831, the year following her admission to the school. Later she danced in support of her older friend, Lucile Grahn, and was an observer of the conflict between the despotic Bournonville and the spirited Grahn, whose revolt against artistic and romantic bondage by the master culminated in what amounted to exile when Grahn was dismissed from the ballet in April, 1839. About the same time Bournonville declared to the directors of the Royal Theatre that there was no doubt that Augusta Nielsen would some day become a royal *solodancer* (this is the highest rank in the Royal Danish Ballet, even today), but, he declared, she was in danger of failing to progress because of her phlegmatic nature, and she must therefore continue to take his classes and be his pupil.

Although he was always diligent in cultivating the talents of his young dancers, this strategy of his also placed the pupil under his surveillance and strict control, a tactic he had used more than once. The kind and fatherly Bournonville of later legend was a figure that was erected on the iron will and timely genius which were the early foundation of a great career. In June of that year Augusta appeared with Bournonville in Stockholm, Goteborg and Malmo.

Later in 1839, on September 16, Nielsen first appeared as La Sylphide and completely captivated the Copenhagen public. Among the many to pay tribute over the years to her other-worldly portrayal of this role, Hans Christian Andersen, himself once a student at the Royal Theatre, on which stage he had appeared, wrote:

"Could song take form—what beauty!
If the rose had wings—what flight!
We need but wish—and it is done—
As Sylphide you have blest our sight!"

And a rhymed homage from the youthful Adolphe Recke included this stanza:

"An echo from the music rings,
The Sylphide once again will fade.
And as she softly lifts her wings
Our hearts are captives made."

Somewhat less poetic, but of more importance, is the opinion expressed to his "dear and beloved Papa" in a letter which Bournonville wrote September 8, 1839: " . . . The following evening in *La Sylphide*, Nielsen danced and acted perfectly. She was very well applauded but not as much as she deserved;" to which he added, "I made my reappearance the same evening in the role of James, and I believe that if my dear father, such a strict connoisseur, had been present, he would not have been displeased with his son and pupil . . . "

(Continued on Page 76)

Opposite: Augusta Nielsen as she appeared in "La Cracovienne" 19th Century engraving from the collection of Lillian Moore.

FIRST DAYS AT DANCE SCHOOL

PHOTOS BY JAMES M. PETERSON

Laurie is the daring one. Julie watches attentively . . .

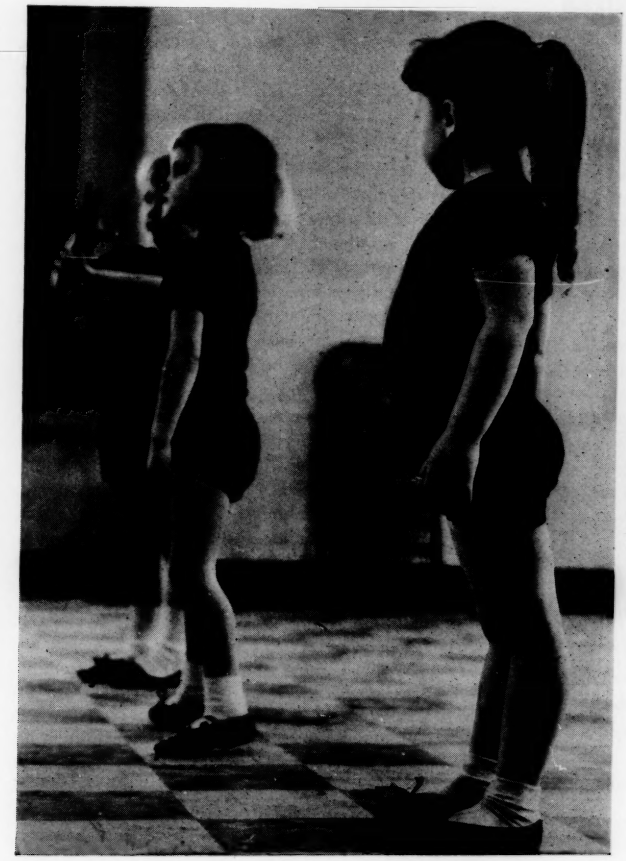
At the barre?

At some dance schools, baby classes (for three to seven-year-olds) are taught in creative dance style, and the children enjoy the improvisations and the wonderful experiences that come of exploring movement, feeling and rhythm. At other studios, where classes are directed in pre-ballet or "baby work" fashion, the youngsters happily learn little dances and rhythm studies. The Peterson School in Arlington, Virginia, which is of the second type, also teaches them tap.

Coming to dancing school for the first time is, for any little boy or girl, a very special experience. It opens fascinating new doors to fun, enchantment, friends, and to the pleasures of discipline.

On these pages are glimpses of a typical beginning-of-the-season day at the Peterson School.

. . . so do Merry and Jane.



Above:
Twirling and turning are marvelous fun, but someone who stops suddenly makes a terrible tangle.

Left:
The posture of Patti Sue, at right, will improve before the season is over. Peggy, at left, is trying to show Elisa a Hawaiian hand movement.

FOLK DANCE COSTUMES

BY MARY ANN HERMAN of Folk Dance House, N. Y. C.

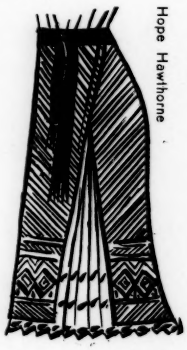
Several readers of this column have requested some general notes on folk dance costumes. And they may well be in order, for we have recently viewed an educational film in which American lay folk dancers performed dances of several countries attired in what can best be called odds and ends of authentic costumes, none of them characteristic of the dances they were recording for posterity.

When the general public dances for recreational purposes (not a performance), it doesn't matter too much what they wear. At festivals it's bound to happen, as people intermingle in dances of many lands, that a Philippine dance might be done by someone in *lederhosen* or a *schuplattler* by some one in boots. One understands. But when the dancer becomes a serious performer, and he portrays for educational or historical purposes or even for the entertainment of others an authentic dance, then the costume should be selected most carefully. The whole character of a dance may be changed by the wrong choice of a skirt, shoe or headdress, and at times the effect can be quite ludicrous.

Many folk dance exhibitions are of an informal nature, and a group may present dances of several countries, one right after another, purely to illustrate folk dance as a recreational activity. In this case, an all-round folk dance outfit, not related to any specific country, is a good choice. This usually consists, for the girl, of a blouse, a full skirt, bodice, and apron; and for the man some kind of embroidered shirt, sash, vest, and trousers.

For occasions where authentic dress is vital to the dance or exhibition, some of the following notes may help. Let's take the blouse first. For Slav female costumes (Russian, Ukrainian, Romanian, Yugoslav, etc.) the blouse and petticoat is a one-piece outfit much like an old fashioned night-shirt. The bottom part is narrow. The hem may be adorned with the same ornamentation found on the sleeves.

Estonian costume showing typical brief overblouse.



Slav skirt, with double aprons over petticoat.

Over this is worn not a full skirt, but a slim, sheath-like wrapping. It consists of a large rectangular-shaped cloth, donned from the back, which overlaps either in the front or on the side. One end is sometimes tucked into the sash to show the petticoat underneath. Sometimes both ends are hitched up to provide for a fish or fan tail effect in the rear. Romanians and Ukrainian *Hutsuls* often use two skirts, or one might call them aprons. They are narrow pieces worn one in front, the other in back. The petticoat is exposed on the sides.

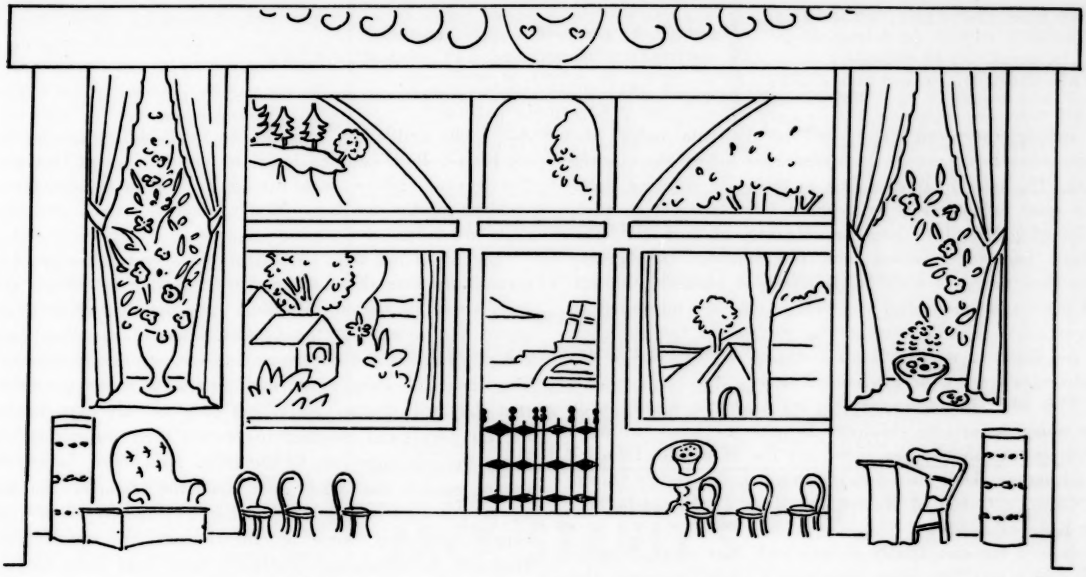
The slim bottom contrasts with the very full sleeves which are usually heavily embroidered. A wide woven sash, acting as a sort of girdle, holds all together. Incidentally a brassiere is an unknown item of apparel in many European costumes, which makes for some very interesting movement in many of the folk dances, notably in the *Drmes* (shaking) dances of Croatia.

In Scandinavian countries and some parts of Germany and Austria, the blouse is economically cut short just below the bust line, since the bodice, or jumper top, comes up high and covers almost everything except neckline and sleeves. A most unusual blouse, not found in other countries, is that of the Estonian people, here illustrated in complete costume by Hope Hawthorne.

While the blouse is cut off just below the bustline, it is not tucked into the bodice, but hangs freely over the camisole top. Edged with lace embroidery, it is indeed different and beautiful, and most comfortable to dance in. The sleeves of these blouses are not as full as those of the

(Continued on Page 73)

Seventeenth in a series of YOUNG DANCER "STORIES OF THE BALLET" by REGINA WOODY, illustrated by ARLINE THOMSON



LA BOUTIQUE FANTASQUE

Ballet in one act
Music by Gioacchino Rossini, arranged by Ottorino Respighi
Choreographed by Leonide Massine
Scenery and costumes by André Derain
First presented by Diaghilev's Ballets Russes
at the Alhambra Theatre in London on June 5, 1919

Everybody loves toys, and there are few of us who have not secretly endowed a beloved doll or animal with the ability to speak, to move, to think and to love. A toyshop is a magic place, and in many fairy tales it is peopled by toys which come to life the instant the shop is shut and the toys are away from the prying eyes of mortals. But in this ballet the toys are ever more real and militant than one would expect. It is indeed a "Fantastic Toyshop."

(over)

Having the word "fantastic" in the title helps you know what to expect of the ballet even before the curtain rises. The toyshop is seen first in the clear morning light. The quiet is shattered by a small boy's attempt to filch a bit of golden lace from an elegantly clothed doll. The culprit becomes involved with the annoyed shopkeeper, who then proceeds with the business of attending a sour old maid and her fluttery companion, who are interested in a purchase. This is a wonderful excuse for the audience to be shown a most delightful display of dances by the shopkeeper's stock of mechanical dolls.

This idyll is interrupted by an American family with two noisy, bumptious children. Despite the havoc wrought by them, the shopkeeper shows off his Tarantella Dancers to advantage. Doll after doll is exhibited. There is a Queen of Clubs, a Queen of Hearts, the King of Diamonds, and the King of Spades.

Now a Russian family arrives with four noisy, inquisitive children. The shop becomes a shambles, and the English ladies go off in a huff. More dolls are exhibited. There is a charming bit of satire between a Melon Seller and his snobbish buyer. A Cossack dance tops the gaiety. Then for a bit of rowdy humor, two French poodles dance on their hind legs, but behave in such a fashion that the American parents blindfold their children.

Then the shopkeeper brings on his Cancan Dancers, the most expensive of all his fine mechanical toys. Here is dancing such as neither family has ever seen. The girl doll kicks brilliantly, and the boy doll defies gravity in his jumps. Both families decide to buy the Cancan Dancers. The Russian children want the girl doll, while the American children prefer the boy. Money changes hands, and the dolls are sold.

But all is not well. All night long the toyshop is in a turmoil because the Cancan Dancers, who are deeply in love, are to be parted. Morning finds the shop in seeming peace and quiet, but the Cancan Dancers have vanished completely, and the customers are understandably furious. They beat the shopkeeper, and, just as it seems probable that they will destroy everything they can lay their hands on, the toys band together to protect their owner and to chase the customers out of the shop. And there, believe it or not, outside the locked door stand the customers staring in at the toys, which are having a perfectly wonderful time! And even worse for them, there are the Cancan Dancers, for which the customers have paid good money, shaking hands with the master dollmaker, who is as pleased as the toys themselves that the two lovers are still together.

La Boutique Fantasque is a ballet brimful of dances. Basically it is the story of boy loves girl, boy loses girl, and boy gets girl. Thanks to the idea of having the toys fight for the rights of two of their comrades, imagination triumphs over common sense—which is just as it should be in this upside-down world of a fantastic toyshop and its enchanting occupants. *THE END*

(Continued from Page 19)

number of symbolic interpretations. In its simplest form, Petrouchka's final appearance might be considered the triumph of spirit over flesh. I personally feel that this is an over-simplification.

All who have seen it will recall the strange and eerily dramatic ending when, from the top of the puppet-booth, the spirit of Petrouchka taunts the Showman. Then, as the Showman flees, the puppet slumps, dead, arms waving uselessly, over the booth.

The details of this episode have been curiously neglected, and perhaps thereby distorted, by commentators. Not only is there no mention of Petrouchka's collapse and death in the usual program snyopsis, but more surprisingly, nearly all the many writers who have described the ballet's action, from the indefatigable Cyril Beaumont onward, have written as though the ballet ended with Petrouchka's triumph and the Showman's banishment.

From this, coupled with vague notions of Petrouchka's original fairground ancestry, there has arisen a myth that Petrouchka the puppet is transcendent and eternal. So many people have written of Petrouchka's final triumph that to suggest that his crumpling over the fair-booth implies a defeat no less irrevocable than his adversary's may seem almost revolutionary. Yet there can be no doubt that the puppet dies in his moment of victory. The forces of good and the forces of evil—if you wish to regard the work in that light—are both vanquished.

But whatever symbolic reading we care to place on the ballet, both the action and the music indicate that Petrouchka's has, at best, been an empty victory. For the episode of the puppet's death is supported by Stravinsky's score, when, at the end of the concluding fanfare, the key drops from C to F sharp, rounding off in a manner both querulous and pessimistic. This conclusion, of course, was the "note of interrogation" which, as mentioned earlier, Diaghilev disliked.

It seems to me that the importance of Petrouchka is not that, like a sawdust knight, he carried all victoriously before him, but that in an oppressive world his thin humanity had the courage to make a protest. Perhaps the ballet holds out no hope for Petrouchka—perhaps, by inference, no hope for humanity—but how much better to die in triumph like Petrouchka than to bow down before oppression with the animal appetites and the automatic gestures of the Moor and the Ballerina! *THE END*

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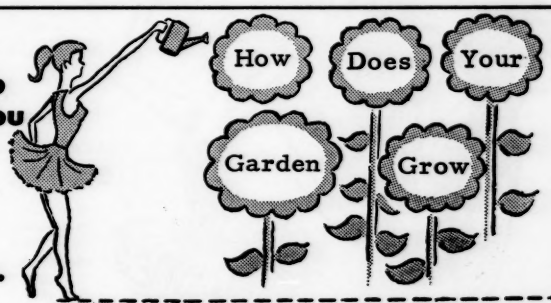

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Picasso: Parade 1917

(Continued from Page 28)

Place des Abbesses and Boulevard Raspail." Nevertheless the prospect of doing a decor for the ballet intrigued Picasso, and when he and Cocteau came to say goodbye to Gertrude Stein, he seemed excited and pleased to be leaving wartime Paris.

In Rome Picasso met Diaghilev, Massine, Stravinsky, Lord Berners, Léon Bakst, Ernest Ansermet, conductor for the ballet orchestra, and the futurist painter Giacomo Balla. Michel Georges-Michel has described the sojourn at Rome in a novel *Les Montparnos* where many of the company, including Picasso, appear as characters.

"We did *Parade* in a Roman cellar in which the troupe rehearsed" remembers Jean Cocteau. "A little case contained the model of *Parade*, its buildings, trees and booth. At a table across the street from the Villa Medici, Picasso painted the Chinaman, the Managers, the American girl, the horse, of which Mme de Noailles wrote that it looked like a laughing tree, and the blue acrobats compared by Marcel Proust to the Dioscuri."

The première of *Parade*, even if not an immediate success, caused a sensation. Picasso's curtain, correctly described by Bakst as "intentionally *passéïste*," gave little indication of what was to follow. The cubist constructions for the two characters, the French Manager and the Manager from New York, dominated the ballet and the audience's memory of it. The monstrous aspect of these walking constructions, the quasi-geometric scenery, the extraordinary sound effects devised by Cocteau, made it at once apparent that something revolutionary had happened. *Parade* was proclaimed a *ballet cubiste*, a manifesto of the *avant-garde*, an *enfant de guerre*. The Managers were hailed as caryatids of the *Esprit Nouveau*, a term launched by Apollinaire in his preface in the program.

During intermission Cocteau, so he says, was threatened with a hat pin by an irate lady in the audience. He was saved only by the presence of Apollinaire in uniform and with a bandaged head. "During the same intermission," writes Cocteau, "we heard, Picasso, Satie and I, a refreshing word capable of renewing strength if ever we had weakened. . . . One gentleman said to another: 'Had I known it was so silly, I would have brought the children.' That gentleman in the orchestra paid us the most secret flattery."

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Musical Comedy Dancers

(Continued from Page 38)

bins had us doing exercises with our fingers before we ever began to learn the dances. And remember this: when you start a show, it's not like learning one new ballet. It's a whole show."

Christie Petersen, veteran of movie versions of *Oklahoma!* and *Carousel,* agreed: "I don't see any difference work-wise. They both demand a lot. But in musical comedy your job is to entertain. In ballet you hear dancers say, 'Oh my, she's done sixty-four *fouettés!*' Here that's not important. We're just entertainers. But I like musical shows. I get a light-hearted, happy feeling."

The technical expansion and refinement of modern jazz developments has bolstered the position of musical comedy. "Jazz is becoming an art form," one dancer said (and a great many of these dancers have added the complexities of the melange of ballet, modern and Oriental technique called "modern jazz" to their salable skills).

The cheerful clink of money is also a definite part of the preference for musical comedy. "You starve in ballet," remarked Lillian D'Honau, who had been with the Slavenska-Franklin company. "This is a more realistic field."

Nevertheless, there were some dissenting voices in this chorus of affirmation. Carmen Alvarez, who has studied ballet with Mme. Swoboda, and now plays Moonbeam McSwine in *Li'l Abner,* says flatly: "If I were sitting on top of the world and could choose, I'd choose a ballet company." Another dancer commented ruefully: "There's more of a family atmosphere in ballet. You're together in the same school and company. In musical comedy, you're always wandering."

Another girl is exasperated with musical comedy audiences. "They come and fall asleep," she says. "They don't even know what to look for in dance. In ballet, there are climaxes in every performance."

See-sawing, musical comedy people, in discussing ballet dancers, are inclined to be critical, sometimes truculently so.

"They aren't very natural," said one. "They're all so wrapped up in dance. In musical comedy, people are more themselves: It isn't just 'art' — with us dancing is a job."

Another girl, who had descended from the vertiginous heights of a ballet company, has this to say: "Everyone in ballet goes in and suffers. I used to take four classes a day and get depressed. After being in a few musicals, I saw how fool-

ish it was to be so serious."

Another remarks: "It's high and mighty. The ballet girls come to class in tutus. Everything matches. You should see — they all come in pink. Every dancer starts with ballet and then discovers how neurotic it is."

And how do musical comedy dancers impress a viewer?

In terms of dance, he sees significant differences from a ballet company atmosphere. In musical comedy, according to the dancers themselves, technique is less important than projection. "In a musical, a dancer has to sell himself," one male dancer observed. Backstage there seems to be far less discussion of dance technique than in ballet. One girl says: "We don't correct each other or offer technical suggestions." Nor do the dancers watch each other work with the unflagging interest characteristic of a ballet co.

One girl ventured the opinion that musical comedy dancers are "often on the downgrade technically." The professional morale of the dancer often depends upon the dance content and quality of the show. A show in which the dances are good, the choreographer respected, gives a dancer an exhilarating lift. Where this is not true off-stage atmosphere sags — although dancers rarely let down on-stage, being the most conscientious of performers — then there is less talk of fun or pleasure, more awareness of the fact that "it's a job." *Li'l Abner*, for example, is a strong dance show, and the self-esteem of the dancers is correspondingly high.

In terms of personality, musical comedy dancers are less remote than exponents of ballet. They are frankly in show business. There is less of the deference towards high culture one finds in ballet. There is a difference, after all, between dancing to Igor Stravinsky and dancing to Richard Adler. But this should not be overstated. The day of the semi-skilled, gum-chewing chorus boy or girl is long behind us. A job in a Broadway chorus is no longer a sinecure for a good-looking boy or girl. Any member of a corps these days, and his colleagues, has been chosen from at least several hundred dancers who have auditioned for the same job. Musical comedy dancers today are well-grounded technicians who take dance class regularly. A greater difference is that they are likely to be studying other theatrical skills as well — singing and acting — since it is the all-purpose performer who achieves success in this field.

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(Continued on Page 87)

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Picasso: Le Tricorne 1919

(Continued from Page 30)

In September 1918 the Ballets Russes opened in London and remained in England for over a year, omitting the Paris season completely. The two important new ballets were works by Massine, *La Boutique Fantastique* and *Le Tricorne*. The only logical designer for *Le Tricorne* with its Spanish story, dances and music was of course Picasso. He was persuaded to leave Paris and come to London.

"The setting," Alfred Barr has written, "was possibly Picasso's most successful theatrical design with its able use of height and recession — the bridge seen through the great arch — and its effectively simple color of salmon and pale ochre against a starry blue sky. There is perhaps a trace of cubism in the interplay of angles and in the evident desire to fill the whole scene with construction."

The costumes were elaborate and varied, stripes the dominant decorative scheme. Details and patterns of many of the garments were actually painted on the material, rather than stitched or appliquéd. Karsavina, who danced the role of the Miller's wife opposite Massine, relates that her costume was made at the last moment when Picasso created the dress upon her. "The costume he finally evolved," she says, "was a supreme masterpiece of pink silk and black lace of the simplest shape; a symbol more than an ethnographic reproduction." The Corregidor and his wife wore blue and black satin. When the Corregidor fell off the bridge into the water, he changed into a coat covered with sequins, and later put on the Miller's cloak. The Dandy clad in green and white wore a greenish wig. His costume was matched by that of a Neighbor. The minor characters, the townspeople and friends, the beggars and policemen, were arrayed in vivid colors and occasionally received a visual emphasis more important perhaps than their roles warranted.

Le Tricorne was rehearsed during the day, the regular performances being given at night. De Falla played at rehearsals. Opening night Picasso, accompanied by a stage hand carrying a tray of paints, was in the wings adding finishing touches to the dancer's makeup and costumes. The ballet received an ovation marred, however, by one incident. Felix, the youth whom Diaghilev had discovered in Spain, went completely mad and was found by the police dancing wildly in the streets of London.

Ballroom U.S.A.

"a-magazine-within-a-magazine"

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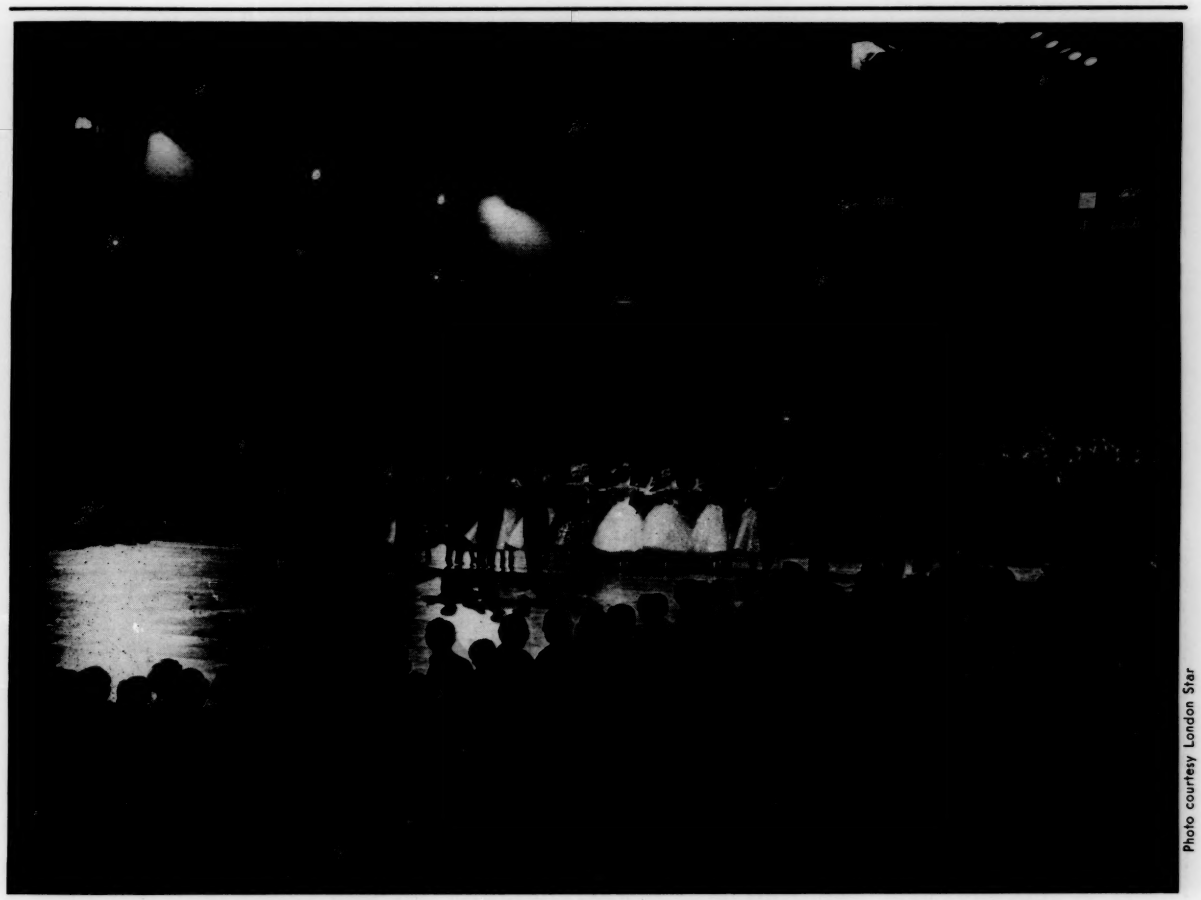


Photo courtesy London Star

DANISH FORMATION TEAM IN LONDON: A highlight of the Star Ball at Earls Court on May 20 in London was the first competition of ballroom formation groups. The nine-couple team from Denmark, shown above, won first place and were given an ovation by the audience of 10,000 ballroom dance enthusiasts. In this issue American teacher Helen Wicks Reid gives an eye-witness account of the colorful event, which is sponsored annually by the London Star.

CHA-CHA AT "HOME": In a New York NBC studio Alice Swanson and Don Byrnes dance the Cha-Cha. Watching at far left is "HOME" Show hostess Arlene Francis. Next to her is DEA Sec'y-Treas. Viola Kruse.

TV BALLROOM SURVEY

On NBC's "HOME" Show Arlene Francis Presents Dances from 1910 to Today

PHOTOS BY MANNY GREENHAUS

(On the morning of July 15th the NBC-TV network carried coast-to-coast a lively half-hour about ballroom dancing. The program was Arlene Francis' "HOME" Show. Rather than giving a summary, we are publishing, with NBC's permission, George Kirgo's actual advance script which, though full of technical jargon and abbreviations, gives an excellent picture of what went on the air. The only thing missing from the script are the brightly informative ad lib comments from Viola Kruse.—ED.)

(MUSIC UNDER: A VERY BASIC RUMBA . . .) OPEN ON ECU OF ARLENE AND HUGH'S FEET ON FOOTPRINT DIAGRAMS — THEY ARE DOING A SLOW RUMBA . . .

ARLENE & HUGH: (VO) One, two, three . . . one, two three . . . one, two, three.

PAN UP TO FULL SHOT OF ARLENE AND HUGH DANCING

ARLENE: You're doing fine!

HUGH: You really mean it?

ARLENE: Oh yes! Now, suppose you go over there and practice by yourself, while I get started on my next pupil.

CU ARLENE

ARLENE: (TO CAMERA) Good morning! Today, with the help of the Dance Educators of America, now holding their 25th convention in New York, we're going to trace the history of ballroom dancing from the days of Vernon and Castle to the present.

SNOOKY LANSEN WALKS ON—ARLENE STARTS TO TEACH HIM. BUT HESITATES—

ARLENE: Just a second—let's find out how Hugh Downs is getting along. (CALLS) How you doing, Hugh?

HUGH: (OFF CAMERA) Fine, Arlene —just fine!

PAN FOOTSTEP PATTERNS ON FLOOR — FOLLOW THEM AS THEY GO UP THE WALL—FADE TO BLACK —THEN INTO WIDE SHOT, ETC.

HUGH: (VO) Monday, July 15th. NBC presents your 874 daily issue of HOME . . . starring Arlene Francis.

I — INTRO (1:30)

OPEN WIDE SHOT CTT

LOW KEY LIGHTING

THREE COUPLES DANCING

TRIO PLAYS: "EL PESCADOR"

TIME: 20 SECONDS

DISSOLVE TO ARLENE

MUSIC CONTINUES SOFTLY IN BG

ARLENE: *El Pescador* . . . the Cha-Cha . . . and seeing it performed so gracefully, it's easy to understand why one philosopher exuberantly wrote that "dancing is no mere translation or abstraction from life; it is life itself." The philosopher was Havelock Ellis, and while he did not live to see the Cha-Cha, I think he would have appreciated it. Dancing is, no one will deny, one of the few remaining social arts. It transcends canasta and scrabble and perhaps some of its centuries-old popularity was summed up best by Kitty Foyle. Kitty said: "Dancing is wonderful for girls. It's the first way you learn to guess what a man is going to do before he does it." . . . But dancers are made not born . . . and with us today are some of our finest begetters of dancers . . . members of the Dance Educators of America. This national group is having its 25th anniversary convention in N. Y., and they will trace the growth of dancing since the days of the fabulous Castles. And, another HOME first (one of our last firsts, unfortunately): a little later, the Dance Educators will introduce a new dance that promises to be the craze of tomorrow . . . Now, here's Hugh . . .

DISSOLVE TO HUGH AT DESK WITH VIOLA KRUSE

THE TWENTIES: Jo Nobles and John Carruthers show the exuberance of the craze of 30 years ago, the Charleston.

HUGH: For 22 of its 25 years, one of the stalwart members of the Dance Educators of America has been Viola Kruse. Currently she is its secretary-treasurer, and the possessor of a fertile fund of knowledge about dance trends in America. Miss Kruse, when did popular ballroom dancing, as we know it now, first begin in our country?

MISS KRUSE: (Replies that it traces from the Castles, that before they smoothed dancing, it was wild and woolly and that people danced such things as the Grizzly Bear, the Bunny Hug, the Turkey Trot, etc.)

HUGH: Here now is the original Castle Walk. The song is something called *Don't Put Too Much Mustard On*, and the dancers are Polly Powers, who is president of the Dance Educators of America, and Donald Sawyer, who was once Irene Castle's dancing partner . . .

1914: To the strains of "Don't Put Too Much Mustard On," DEA Pres. Polly Powers and Donald Sawyer do the Castle Walk.

DISSOLVE TO CTT . . . INTO DANCE SEGUE FROM CLOSE INTO TANGO, *LA CUMPARCITA*

AFTER TANGO, SEGUE INTO FOX TROT, *IF YOU KNEW SUSIE*

AT CLOSE OF DANCE DISSOLVE TO ARLENE: As you saw, the Castles continued to make dance history by popularizing the tango and the fox trot. By the middle of the 1920's life in America had changed. Jazz razmatazzed its way into the ballroom, and the big dance of the day was the Charleston. Here it is now, with Dance Educators Jo Nobles and John Carruthers . . .

(INTO DANCE)

MUSIC: TRIO PLAYS *CHARLESTON* (2:00)

AT CLOSE OF DANCE DISSOLVE TO HUGH & VIOLA KRUSE INTO 2ND INTERVIEW

HUGH: The Twenties may have been big in ballroom dancing, but it seems to me that the 30's and 40's were the glad days of dance bands — Artie Shaw, Benny Goodman, Hal Kemp, Shep Fields, Larry Clinton, Glen Gray, Jan Savitt, Charlie Barnett, the Dorseys, Glenn Miller. Miss Kruse, why is it that though dancing is at its height of popularity, dance orchestras have dwindled?

MISS KRUSE: (Replies, discussing the increased costs of transporting bands around the country, the fact that big-name artists won't travel as they once did, that they can make as much money with one TV shot as they can with two months of touring, etc.)

HUGH: Let's see some of those dances of our salad days . . . here's the Lindy, and, next to the Big Apple, the craze of depression days, the Shag.

(INTO DANCE)

TRIO PLAYS *JERSEY BOUNCE* . . . NOBLES & CARRUTHERS DANCE LINDY . . .

TRIO SEGUES INTO *GOT A DATE WITH AN ANGEL* . . . NOBLES & CARRUTHERS DANCE SHAG . . . AT CLOSE DISSOLVE TO ARLENE.

ARLENE: In the late 30's Americans began to look to the south, and we found we had neighbors. Latin-American solidarity became a reality, and between revolutions, our South American friends introduced us to such dances as the Mambo and the Samba, the Conga and the Merengue. Some complained of their sacroiliacs, but with the Rumba the die was cast and we were caught. This year it's the Cha-Cha and the Calypso, and the Rumba remains with us . . . Here are Don Byrnes and Alice Swanson to traverse some 20 years of dancing, from Rumba to Cha-Cha . . .

(INTO DANCE)

TRIO PLAYS *PERFIDIA* . . . BYRNES & SWANSON DANCE RUMBA . . . TRIO SEGUES INTO *EL PESCADOR* . . . BYRNES & SWANSON DANCE CHA-CHA . . . AT CLOSE OF DANCE DISSOLVE TO ARLENE, HUGH & VIOLA KRUSE

DEPRESSION DANCE: Shades of the great days of the Savoy and Golden Gate Ballrooms in New York's Harlem! Jo Nobles and John Carruthers go into the Shag, the jitterbug fashion of the Thirties.

ARLENE: Miss Kruse, I understand that the present surge in ballroom dancing has led to the appointment of a National Committee for Ballroom Dancing for its proper propagation.

MISS KRUSE: (Replies, telling that the National Committee represents a collaboration of all dance teacher associations, along with National Ballroom Operators Association, that DANCE Magazine is acting as impartial chairman, etc.)

HUGH: Why are people dancing so much these days? Or rather, why are so many taking so much formal instruction than during previous years?

MISS KRUSE: (Replies, citing stimulus of TV, where the public sees dancing well executed, that people want to know how to dance to Latin and Calypso music which is so popular, etc.)

ARLENE: We happen to know that the Dance Educators of America often shape the drape of our dancing. The last few years we've been deluged by the Cha-Cha, the Calypso and the Rock 'n' Roll. What's next?

MISS KRUSE: (Mentions Guapa-cha)

ARLENE: Could we have a preview? Or better still, could we learn it?

MISS KRUSE: Why, sure.
HUGH: (Replies that he has enough trouble with the two-step, but he's game.)
THEY STEP TO CTT, WHERE DON BYRNES TAKES ARLENE IN TOW, ALICE SWANSON TAKES HUGH . . .
TEACH THEM GUAPA-CHA
MUSIC: TRIO PLAYS *MONKEY'S GUAPA-CHA*
ON CUE, ARLENE EXCUSES HERSELF
CAMERA PUSHES CLOSE
MUSIC SOFTLY IN BG, HUGH CONTINUES TO DANCE
ARLENE: The Guapa-cha! It may be the latest in the long line which began with the Castle Walk. Today, on HOME, you've met some of the Dance Educators of America, you've seen them review 30 years of ballroom dancing, and I'm sure you'll agree with us that the next 30 should be just as fascinating and as fantastic. Perhaps we'll have another Castle Walk . . . though it doesn't seem likely there'll ever be another song like *Don't Put Too Much Mustard On.* Remember, for those of you who wish you could dance all night, the Dance Educators of America can help you, even if it takes all year . . .
MUSIC UP
FADE TO BLACK
COFFEE BREAK (T.C.)

•

IT'S NEW — GUA-PA-CHA!

Here's Even More Syncopated Cha-Cha As Taught to Arlene Francis on TV

BY DON BYRNES AND ALICE SWANSON

What is Gua-pa-cha?

Here are some of the answers we received when we queried several Latin-American orchestra leaders and some of the top ballroom dancers: 1) There is no such dance; 2) It is the latest Cuban dance; 3) It is a commercial phrase used for publicity purposes; 4) It is an idiomatic phrase meaning "let me pass"; 5) There isn't any such word in the Spanish language; 6) A dance with handclapping.

It is reasonable to believe that Gua-pa-cha is following the standard pattern in the development of popular dances. Let's trace it back from the time of the Bolero-Son, which was a soft sentimental dance with a mixture of Spanish and African influences. In contrast to the Bolero, the Guaracha is a lively Cuban dance of Spanish influence characterized by more open positions and fancier step patterns, and its music is more syncopated than the Bolero.

The next big popular dance was the Mambo. The movement became more exciting and even more syncopated than the Guaracha. Single Mambo soon became Triple Mambo. The Latin-American bands started playing a definite triple in their music; the ballroom dancers responded to this with a triple step which is Cha-Cha-Cha. At first Cha-Cha-Cha was danced on the down beat. It was easy, and the beginner could hear and interpret the beat. The Latin-American melodies combined with this simple rhythm made the Cha-Cha an instantaneous success. But the more experienced dancers soon tired of the simple rhythm pattern and started dancing it on the Mambo beat. Apparently everyone was happy—beginners dancing on the down beat, sharpies dancing on the Mambo beat. We all settled back to enjoy our dancing.

Two or three Cuba Libras later our Latin-American musician is on another jazz kick. Cha-Cha music is getting sharper and even more syncopated, and it is called Gua-pa-cha, apparently borrowing the first syllable of its name from the lively Guaracha. The syncopation in the dance occurs in the step-patterns and rhythm.

TV LESSON: Arlene Francis learns the new Gua-pa-cha from Don Byrnes. Behind them are Alice Swanson and Hugh Downs.

Dancers are using backward, forward and sideward patterns, starting with the triple. The Backward and Forward Basic could be described as (starting backward on the left foot) Pass, Pass, Together—Hold (the triple), and a sharp backward rock; then (forward on right foot) Pass, Pass, Together—Hold (the triple), and a small sharp forward rock. Backward Rock here means a step backward on one foot immediately followed by a step in place on the other; reverse this for a Forward Rock. Tap dancers will note a similarity to a ball change.

The Triple is danced on the musical count of 4 & 1, bringing the feet together on the musical count of 1, hold on 2, and the small sharp rock is on the musical count of & 3.

The syncopation is reflected in the style by rise and fall. The fall is accomplished by doing the triple with bent knees. The rise is done by straightening the knees on the count of 2. The hold on 2 allows for an extra kick or flourish if desired.

Description is for man: lady counterpart *except* all swings of free feet are *backward.*

LEAD-IN

Bwd L	1	
Bwd R	2	
In place L	3	
Fwd R (bend knees)	4	Triple
Fwd L	and	
Close R	1	
Straighten knees & swing L bwd	2	
Fwd L, ball of ft	and	Rock
In place R	3	

BASIC — L BWD

Bwd L (bend knees)	4	
Bwd R	and	
Close L	1	
Straighten knees & swing R bwd	2	
Bwd R, ball of ft	and	Rock
In place L	3	

BASIC — R FWD

Fwd R (bend knees)	4	
Fwd L	and	
Close R	1	
Straighten knees	2	
Fwd L	and	
In place R	3	

SIDEWARD PATTERN: Same rhythm and styling apply to sideward pattern, sharp turns needed. First turn is a 1/4 turn (rt for man, lft for girl); succeeding turns in alternating directions are 1/2 turns. Partners turn on "and 3," always opposite to one another. Man may lead partner with hand contact; or sideward patterns may be danced in separation pos. Start from man's L Bwd Basic; then partners move alternately toward wall, and toward center, girl taking fwd steps—on other ft—as man does.

And a very happy Gua-pa-cha to you!

●

BALLROOM ABROAD

An American Teacher Looks at the Dancing Scene Across the Atlantic

BY HELEN WICKS REID

On a bright cool day in mid-May we put down at London Airport enroute to the first objective of our visit, the STAR Ball, the most colorful of England's many ballroom events. Due to the overwhelming demand for tickets, this 32nd Annual Ball, sponsored by the large London newspaper, *The Star*, was held at Earls Court, where 10,000 enthusiasts enjoyed the spectacle arranged by that amazingly expert organizer, Leonard Etheridge.

Highlight of the Ball was the first National Formation Championship. Formation dancing in the English style was originated about 25 years ago by that brilliant teacher, Olive Ripman, who with Grace Cone is director of the famous Arts Educational Schools, which include the Cone Ripman School Ballroom Centre in London. Sometimes called "the ballet of ballroom," formation dancing with its grace, color and changing patterns and rhythms is a delight to watch. For this first competition there were four teams of eight couples each who were winners in previous regional events. The team from Penge came in first and were challenged by the Danish team, of nine couples (See page 55). The Danish group were adjudged the champions. With eight girls in white and the ninth in scarlet, the dancing of this group was a beautiful sight. The hope has been expressed that at some future time the Olympic Games may include formation dance competitions.

Soichi Sunami

PARIS 1900: Ballroom dancing at the turn of the century was depicted by Pablo Picasso in this scene of Le Moulin de La Galette. Included in the Picasso exhibit at N.Y.C.'s Museum of Modern Art (see pp. 24-37), this painting is from the collection of Mr. and Mrs. Justin Thannhauser.

Between the events at the Ball the audience came down on the floor to dance. It was interesting to note that when Calypso music was played the crowd executed jive steps. Some British teachers are giving instruction in Calypso, although others with whom we talked felt the work was not yet authentic enough for them to teach. However, at the Congress of the Imperial Society of Teachers of Dancing in London we saw some interesting Calypso demonstrations. The steps were not too similar to those we have seen here.

The status of Rock 'n' Roll seemed to be a bit more "respectable," being more popular in a mild form with the adults in England than seems to be the case here.

We did not hear nearly as much about Rock 'n' Roll on the Continent. Of course there do not seem to be nearly as many ballrooms in proportion to the population as in Britain. However, excellent competition teams are trained in Western Europe. In the famous Tivoli Gardens in Copenhagen we visited two very different type of ballrooms — the Danzetten, where we saw couples earnestly practicing English (or International) Style steps, and the Taverna, crowded with service men and their partners dancing — as everywhere — no particular style of what abroad is called "social" dancing.

In the British Isles the interest in English Style (I am not speaking of social dancing) among all age levels is very keen. While I was studying with Malcolm Stewart, who heads the Cone Ripman Ballroom Centre, I watched many youngsters from the grades of the AE Schools take ballroom examinations and medal tests.

The Ballroom Branch of the Imperial Society, of which Alex Moore is chairman, is very large and exceedingly active. During the Congress, ably managed by P. J. Pearson, excellent lectures and demonstrations were given by Mr. Moore and others well-known in the field, including Alf Davies who, with his wife, Julie Reaby, retained their title of Professional Champions gained in 1956. The Latin American Dance Branch, under the chairmanship of Pierre, and the Victorian and Sequence Dance Branch are also large and flourishing.

Important influences in the ballroom world are Philip J. S. Richardson, O.B.E., who is editor of the *Dancing Times* of London, Chairman of the Official Board

of Ballroom Dancing, and President of the International Council of Ballroom Dancing; and Arthur H. Franks, editor of the *Ballroom Dancing Times,* Deputy Chairman of the Official Board, and Honorary Secretary of the International Council.

The interest in the English or International Style is certainly world-wide. As we left England two teams were going to Moscow's Youth Festival to demonstrate; Olive Ripman was preparing to leave for Rhodesia to lecture and adjudicate; and Alex Moore was packing for a similar journey to Australia.

●

DANCE CRUISE TO HAITI

Discovering a Meringue Variation, the IBO, on a Caribbean Visit

BY DOROTHEA DURYEA OHL

It's fun to dance on a cruise ship, even though the ocean waves may cause the ship to Rock 'n' Roll just when you're out to show off your smoothest Fox Trot or your suavest Tango. Those unexpected little down-hill and up-hill movements create interesting effects.

Capt. Foley of the Panama Line's S.S. Ancon said that his happiest passengers were always those clustered around the dance floor. But for further information, dancewise, he referred me to Chief Purser Segarra, for, as the skipper told me, watch officers on this line are not permitted, alas, to frequent the passenger areas. Mr. Segarra, who can and does mingle with the passengers, is a very good dancer and observed that those passengers on shipboard who are able to dance adequately are assured of pleasant companionship.

But it's even more fun to dance in Haiti!

It was a pleasant surprise to be met when the ship stopped in Port-au-Prince by the young Haitian dance teacher, Jerry Thomas. We had not previously met, but through my duties with DANCE Magazine, we had become "pen pals."

Visitors to the Bamboche Room of the Hotel Riviera in Port-au-Prince will never forget his IBO sessions, with several hundred eager tourists trying to master this quick tempo of the Haitian Meringue. It is to Mr. Thomas, who is also a fine drummer, that we are indebted for the following information:

"The Haitian Meringue has two tempos: a quick one and a slow one, with several folklore rhythms, especially the IBO (one of the main rhythms in the Haitian dance), being harmonized for use in the quick Meringue.

"IBO is the quick tempo of the Haitian Meringue. Ibo is a god of voodoo rite. In the voodoo ceremonies, the Ibo is the most exciting and popular rhythm. Accordingly, the native drummers sometimes use three drums to produce this fascinating beat. That is why the Ibo is characterized by a throbbing beat of the magic drum at every count of the music. The beat of the rhythmical Ibo is so captivating and original that it permits, besides the basic steps and breaks, many variations and improvisations according to the dancer's imagination."

MERINGUE BY THE SEA: On this Musseau Records album cover a Haitian couple are executing the Toe-Out Side-Close as in the accompanying Routine V. Dorothea Duryea Ohl devised these outlines after studying Ibo with Port-au-Prince teacher Jerry Thomas.

In style, Ibo resembles Meringue; with the body movements characteristic of Meringue (a bit more emphasized for certain parts of the dance), plus a unique style feature of its own — a turning of the head, from side to side, in time to the music, which accompanies certain steps.

Mr. Thomas, who is now on a visit to the U.S., has demonstrated the Ibo at several teacher conventions. Here are some of the steps. We hope you'll enjoy trying them:

IBO

(Musseau Records, PO Box 364, Port-au-Prince, Haiti)

Description for man: girl counterpart unless otherwise specified.

ROUTINE I—*In place*

Partners face LOD, side by side, R Hand Clasp Pos (inside hands joined). 16 mark-time steps, alternate L and R, raise only the heels—turn head with each step; 1st toward partner, then away. *16 Cts.*

ROUTINE II—*Couples fwd and bwd*

Partners in same pos. as above. Both move fwd in LOD, then bwd against LOD. 4 steps fwd (start L), bend R knee a bit more on ct. 4 and raise L ft. bwd from knee. *4 Cts.*

Reverse preceding 4 Cts.
(same footwork, moving bwd) *4 Cts.*
Repeat preceding 8 Cts. *8 Cts.*
16 Cts.

ROUTINE III—*Side-Close*

Partners in Closed Pos., swd in LOD. Side L—close R (8 times); each turn head — 1st toward outheld hands, then away—with each step (side-turn head one way; close-turn other). *16 Cts.*

ROUTINE IV—*L fwd and bwd*

Partners start in Closed Pos., separate at Ct. 5, resume Closed Pos. on Ct. 16 — moving swd in LOD.

L fwd; R in place; L bwd;
R in place *4 Cts.*
Repeat preceding 4 Cts. (3 times) *12 Cts.*
16 Cts.

ROUTINE V—*Toe-Out Side-Close*

Partners in Semi-Open Pos., outheld hands (clasped) extended in LOD, move toward outheld hands (general direction of movement is swd in LOD) — heads turned toward outheld hands.

L toe pointed in LOD (turned out) and R toe pointed toward wall (straight). Fwd L, close R (R instep approx. at L heel)—4 times; on *fourth* step-close, accentuate movement with strong body-impulse and turn heads away from outheld hands on *step* and back again on *close.* *4 Cts.*
Repeat preceding 4 Cts. 3 times *12 Cts.*
16 Cts.

ROUTINE VI—*Girl Through the Arch*

Man does 16 mark-time steps in place (turning head from side to side, eyes generally focused on girl) while girl takes 16 small steps going through the arch (arch formed by clasped hands of couple

—couple starts this figure in Closed Pos.) slowly, and slowly circles around, returning to partner; couple assumes Closed Pos. on Ct. 16 *16 Cts.*

ROUTINE VII—*Reverse Grapevine*

Couple in Semi-Open Pos., swd in LOD —first move swd *against* LOD, then swd in LOD.

Cross L bwd (girl cross R *bwd*); side R; cross L fwd (girl cross R *fwd*); side R—heads turned in direction couple travels *4 Cts.*

Repeat first 3 Cts. (of the preceding 4 Cts.), hold (wgt on R) on Ct. 4 while heads turn toward outheld hands. *4 Cts.*

Cross R bwd (girl cross L *bwd*); side L; cross R fwd (girl cross L *fwd*); side L. *4 Cts.*

Repeat first 3 Cts. (of the preceding 4 Cts.), hold (wgt on R) on Ct. 4 *4 Cts.*

16 Cts.

ROUTINE VIII — *Couple — separated — fwd and bwd*

Partners side by side, facing LOD, Separation Pos. (no contact). Each moves independently of the other, first fwd in LOD, the fwd *against* LOD; man makes 1/2 turn left—girl makes 1/2 turn right —between Cts. 3 and 4.

Fwd L; fwd R; fwd L (start left turn); bwd R (continue left turn to face bwd to LOD). GIRL does: Fwd R; fwd L; fwd R (start right turn); bwd L (continue right turn to face bwd to LOD). *4 Cts.*

Repeat preceding 4 Cts.—first moving fwd *against* LOD, then turning to *face* LOD between Cts. 3 & 4. *4 Cts.*

Repeat preceding 8 Cts. *8 Cts.*

16 Cts.

NEWS OF BALLROOM DANCE

AROUND NEW YORK

The Dance Educators of America, at their President's Ball on July 21 at the Hotel Plaza in NYC, presented a scroll of commendation to DANCE Magazine for contributions to the ballroom dance field via BALLROOM U.S.A.

Sept. is contest month. Finals of the Nat'l Ballroom Operators Assn. Dance Championships take place Sept. 24 (Polka) and Sept. 25 (Waltz, Fox Trot and Tango). They will be held at the newly decorated Arcadia Ballroom in NYC. National trophies plus $1,000 in cash prizes will be given away in the competition, which is the highlight of the NBOA convention.

The NY Daily News Harvest Moon Ball Finals are scheduled for Sept. 18 in Manhattan's Madison Square Garden. 1957 marks the 23rd year of the contest.

American Bandstand, a new daytime TV Disc Jockey Show, made its bow Aug. 6 over the ABC network. The program, which originates in Phila., has Dick Clark as emcee and features teen-agers dancing to recordings.

MIDWEST BALLROOM NEWS

Each year since 1950 Marie Miller has donated proceeds of her recitals to the Glenview, Ill., Hospital . . . Robert Emerson Potts and his wife, Virginia, of Columbus, O., continue to carry on the "Miss Simons' Classes," called "Dancing and Manners." They have an unusual program in that they begin to teach ballroom classes to children beginning with the 1st grade. Their large classes are graded in such a way that there is little or no repetition . . . Eddie Hanf of Toledo, O., has been having considerable success in handling "problem" children in public and parochial schools. He holds ballroom dancing parties, and a good spirit of cooperation exists between an all-boy and an all-girl school.

The Ford Recreation Building at Dearborn, Mich., has been modernized. Junivere Kany teaches the adult ballroom classes there. The Ford Girls' Club sponsors employee ballroom classes with as many as 300 in a class. Terms are 10 weeks long . . . During the Chicago Nat'l Assn. of Dance Masters Normal School, Grace Hansen coached 4 couples of dancing teachers for a demonstration of the *Tower Trot* on the weekly teen-age TV program over WBKB. Teams were Jack Wolfram, Beloit, Wisc., & Sandra Hethcote, Nashville, Tenn., Jack Bickle, Windsor, Ont., & Gertrude Diehm, Philadelphia; Bill Gary, LI City, NY, & Helen Potemka, Buffalo; Bob Kimble, Mountain View, NJ, & Valerie Wilson, Port Colborne, Ont. The teachers were interviewed about their work with teen-agers . . . After a 4-year absence, Jack Wolfram returns to teach ballroom at the Northwestern Military and Naval Academy at Lake Geneva, Wisc. 57 members of the Beloit Jr. Women's Club Study Group, along with their husbands, have re-signed for classes this year with Wolfram. *Louise Ege*

Johannes Muller

CONTEST IN GERMANY: High fashion is the prevailing note among competition dancers in present-day Germany, as shown by this photo of a summertime contest at Bad Reichenhall.

SIDELINES SYMPOSIUM

IN THE MAILBOX

Open Letter to Edwin J. Sims

Dear Mr. Sims:

Your pun on "Merengue Filling" in the Aug. issue was quite witty, but the opinions it introduced left me with the sad impression that the Latin dances were as far as ever from being understood, despite the millions spent on their promotion.

While it is true that in the hands of some American musicians the sound of the *maracas* may not always be pleasing (their function is neither medolic nor romantic), this is due to the musician's desire to show off his dexterity instead of delivering a simple, basic rhythm in an unobtrusive manner.

In this respect, they succumb to the same desire to show off as some dancers who wish to impress the audiences with the intricacies of their complicated steps. In doing so, they lose any "feeling" which they might otherwise be capable of showing . . .

Here, we come to that magic word "feeling." Its meaning is as elusive as the emotion it describes; it is not something tangible and dissectible; it is the perception of a mood . . . In a dance as basically simple as the Merengue, feeling is of price importance. The same holds true for the Argentine tango . . .

The quality of the "feeling" varies not only with every dance but with the different figures of the same dance. To expect a fast Rumba or a Mambo to be

romantic denotes a complete lack of understanding. Their purpose is to satisfy a primal urge, *i.e.*, to feel one's body respond to the primitive, syncopated beat of the drums . . . Any sincere Latin teacher will tell you that the feeling of a Latin dance is not a "gimmick" but a very real and delightful experience . . . The feeling for the Latin dances can be taught but it takes a considerable amount of time and patience.

Robert Luis
New York City

●

ADVANCED TERMINOLOGY

Cont'd from Aug.—Vocabulary Shortcuts to Teach More Complex Step Forms, etc.

BY DOROTHEA DURYEA OHL

Follow-Through: A motion by the free ft, to prevent awkwardness when moving from one ft pos. to another; wherein the free ft is brought close to the supporting ft before traveling on. Example: From this ft pos.—L fwd and R bwd (wgt on L, R free), bring R close to L before stepping side R.

Three-Step, Progressive Three's, Quick Three's, Running Step, Running Waltz, Cuban Walk — all designate 3 walking steps, as a unit, in the same general direction. Usually danced in QQS rhythm; when used in Waltz, the rhythm is 1, 2, 3 (a step to a beat) as in a waltz step; Cuban Walk label denotes addition of Rumba style.

Scissors Step: 3 ft movements as a unit, one of which crosses between self and partner. 2 examples:

Scissors Waltz (also called Cross Waltz):	
Cross L fwd (or bwd)	1
Side R	2
Close L	3
Cross R fwd (or bwd)	4
Side L	5
Close R	6
Scissors 2-Step (also called Cross 2-Step):	
Side L	Q
Close R	Q
Cross L fwd (or bwd)	S
Side R	Q
Close L	Q
Cross R fwd (or bwd)	S

Wave Waltz: Similar to Scissors Waltz, except NO cross steps; instead, turn—without crossing—(approx. 1/4 turns) in alternate directions on Ct. 1 and Ct. 4. Wave Waltz is almost invariably danced with man moving bwd in LOD (girl fwd).

Wave Two-Step: Same as above, using Two-Step formation instead of Waltz (see Scissors Two-Step).

Conversation Step: A series of 4 steps in semi-open (or open) pos. Examples:

Conversation Step in Fox Trot	
Side L (or R)	Q
Close R (or L)	Q
Side L (or R)	S
Cross R (or L) in front	S

Note: It is possible to dance the above *without* Q steps—the rhythm then is SSSS. It is also possible to vary the order in which the steps are taken, *e.g.*—Side L, Cross R, Side L, Close R.

Conversation Step in Waltz	
Side L (or R)	1, 2, 3
Cross R (or L) in front	4
Side L (or R)	5
Close R (or L)	6

Conversation Step in Tango (more usually Promenade Step): Same as above; different rhythm

Side L (or R)	S
Cross R (or L) in front	Q
Side L (or R)	Q
Close R (or L)	S

(Conversation steps are always danced swd—usually in LOD)

Quarter-Turn: A series of steps which include a 1/4 turn rt and a 1/4 turn lft. Descr. for man; girl counterpart:

Fwd L	S
Fwd R, turn 1/4 rt	S
Side L	Q
Close R	Q
Bwd L	S
Bwd R, turn 1/4 lft	S
Side L	Q
Close R	Q
Fwd L (1st step of repetition)	S

Note: It is possible to dance the above *without* Q steps—the rhythm then is S throughout. It is also possible to make the 1/4 *lft* turn on the next following Fwd L (1st step of repetition) instead of on Bwd R as indicated above.

Half-Turn: Same as above *except* the series of steps include a 1/2 turn rt and a 1/2 turn lft, instead of the 1/4 turns Descr. for man; girl counterpart:

Fwd L	S
Fwd R, turn 1/4 rt	S
Side L	Q
Close R	Q
Bwd L, turn 1/4 rt	S
Bwd R, turn 1/4 lft	S
Side L	Q
Close R	Q
Fwd L, turn 1/4 lft	S

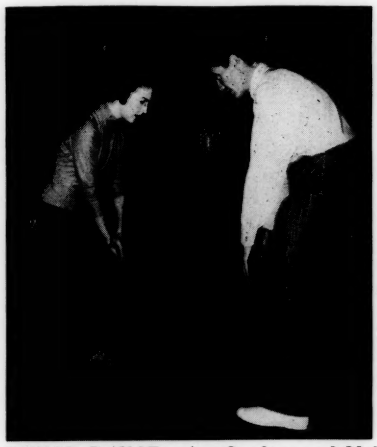
Note: It is possible to dance the above *without* Q steps—the rhythm then is S throughout.

Grapevine: A series of steps in which one ft crosses alternately, in back of and in front of, the other. Descr. for man; girl counterpart:

Side L
Cross R in back
Side L
Cross R in front, etc.

Note: Grapevine is always danced swd, usually in LOD. The rhythm is usually SSSS It is possible to dance Grapevine with a series of Q steps, which may be developed into "Princess" in Peabody Fox Trot. It is also possible to do "Cross R in front" before doing "Cross R in back."

There will be more of these vocabulary shortcuts to come. Don't forget to send in your suggestions for ones you would like to see included.



PERIOD DANCE: Ava Gardner and Mel Ferrer rehearse the Charleston for a sequence in 20th Century Fox's "The Sun Also Rises," based on the Hemingway novel set in the Twenties.

(Continued from Page 13)

Soloists of the Royal Danish Ballet
Empire State Music Festival,
Ellenville, N. Y.
July 5 and 6, 1957

Eight Soloists of the Royal Danish Ballet toured the country this summer with a repertoire of agreeable range. And so what initially promised to be merely "summer fare" turned out to have added qualities of its own.

We were particularly interested to see the Danish dancers in Petipa choreography. For its firm outlines offer a style that they do not often dance (the backbone of their repertoire being in the more delicate Bournonville tradition). Their opening program featured excerpts from *Swan Lake* and *Aurora's Wedding* with varying success.

In the Act III pas de deux from *Swan Lake,* Ruth Andersen, partnered by Stanley Williams, sensitively conveyed the remote sadness and misty melancholy of the role. But nervousness gave a certain brittleness to her dancing. Inge Sand, Artistic Director for the tour, selected an unsuitable role for herself in the Black Swan pas de deux. Although she imitates the Russian grand manner quite effectively, she lacks the deliberateness of attack inherent in a true bravura technique. As her partner, Fredbjorn Bjornsson was a surprise. The familiar exuberance of his demi-caractère dancing was set aside for classic restraint and technical exactitude. He has incredible range.

The Royal Danish Ballet has recently added *Sleeping Beauty* to its repertoire, but to our knowledge, Kirsten Petersen has not yet essayed the principal role in Denmark. Her Aurora on this occasion was enchanting. Her Rose Adagio and closing variations had all the wonder of a young girl peering at love for the first time. The only alien element was her tendency toward stiffness in the arms.

In the solo variations, Verner Andersen was particularly effective. He has great purity and a delicately lyric style that revealed itself to better effect in this small format program than in the company context last fall. Also engaging, despite technical roughness (especially in the feet) was Ole Fatum.

New to this country was the Danish version of John Taras' *Designs with Strings.* Despite its Balanchine overtones, the work has an essential modesty of its own. From the dancers, it requires a unity of mood, as though a spell had been lightly cast upon them. All, with the possible exception of Inge Sand, subjected themselves to this mood and gave the ballet just the right sentimental, yet impersonal, air.

In his new work, *Bergensiana* (J. Halvorsen), choreographer Fredbjorn Bjornsson absorbed the most effective elements of the Bournonville style — the delicate symmetry of structure and the clear contrast between male and female passages. But the emotional viewpoint was entirely Mr. Bjornsson's own. It was by turns humorous and shyly sentimental.

The dancers in their bright costumes by Bjorn Wiinblad had a doll-like quality as they presented themselves with mock formality in the introduction. The solos which followed were keenly aware of the special qualities of the individual dancers. Inge Sand's was quick and fine-detailed. Stanley Williams' was stalwart with gracefully formal ports de bras. Kirsten Ralov coquettishly hid her face as Fredbjorn Bjornsson strummed an imaginary mandolin. Instead of melting her heart, it made her hold her ears until she snatched the instrument from him and strolled off playing it herself.

With a sound sense of dynamic contrast, the choreographer broke the bantering mood with a straightforward male trio that led into a tender pas de deux for Ruth Andersen and Ole Fatum. And as a reminder that this was, after all, summer theatre, a white moth flew in from the night outside and hovered over the dancers just as they reached their most rapturous moment.

One of the most gratifying aspects of ballet in concert format is the opportunity it gives one to see certain performers in close perspective. In his *Coppelia* variation, we discovered that Verner Andersen's lyricism is balanced by an abundant strength, intelligently focused. Kirsten Ralov is a strangely variable performer. In the *Swan Lake* variation she appeared heavy, almost lethargic. But in the Bournonville *Flower Festival* pas de deux she was all lightness and caprice. Inge Sand is also quite variable. Only when she remained within her emotional range, as in the *Coppelia* excerpts, did she display consistency of style.

The orchestra (Symphony of the Air) conducted by Robert Zeller, was spirited and aware of the needs of the dancers. But the tempi tended to be a bit fast and the volume too massive. *THE END*

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Shanta Rao

(Continued from Page 23)

manager of such a company will have a never-ending and literally thankless job from dawn till dusk; and he should be a man for disciplinary reasons. Whereas the story teller or commentator should be skilled in the art of dancing, and be able to commentate with accuracy and charm, and preferably must be a girl, and a very nice-looking one, too.

Before we know where we are, the company has grown to twenty.

Then, next, when the money reaches her bank, Shanta's real work begins. She will be at it for two or three months before I return to Bangalore for a final month of rehearsals. The fabulous *Kathakali* costumes must be made and paid for, for they are hard to come by and very expensive. Wonderful costumes and *sarees* for the girls must be found. We decide to bring along our own make-up man to make the *Kathakali* men feel at home, while I secretly gloat at the thought of the publicity angle I see in his strange and unique methods.

Warm clothing has to be bought for these people, most of whom have never been out of the tropics before, and then there are little routine matters like visas, inoculations, passports, insurance, health certificates . . .

As I type (it's now June) I know that Shanta has found our rehearsal house in Bangalore and is hard at work there. In Indian fashion, she has collected a complete staff around her. There are cooks to prepare the right sorts of food for the differing castes; there are sweepers and water-carriers and launderers and night-watchmen. The dancers have come in from their villages for the work, and Shanta's *petite* aunt is in charge of the girls, and the manager will look after the men. Sweat is flowing, I know, and the hardest driven person, without doubt, will be Shanta herself . . .

And though, when I arrive back there in late July again, our concepts of the final programs may again have drifted temporarily apart, I am confident they will come together once more and create what we are both seeking. For if Shanta is the embodiment of true and classical South Indian dancing, by merely coming to the West she is inviting us to enjoy her art with her, and she knows that I, as her friend and stager, have only the one objective in mind: to try to ensure that what she has to offer with pride to Western audiences will be thoroughly enjoyed and appreciated by them. *THE END*

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Picasso: Pulcinella 1919-1920

(Continued from Page 33)

cinellas, Pierrots and Harlequins. His Pulcinellas and Pierrots are not differentiated; but already, several centuries before, Pierrot had borrowed the details of his costumes from Pulcinella—the loose blouse with a wide collar, the long pants, the sugar-loaf cap.

The rehearsals of *Pulcinella* did not run smoothly. At times Diaghilev was satisfied with neither Picasso's designs nor Stravinsky's orchestration. Massine had difficulty devising choreography suited to Stravinsky's music, while Stravinsky complained that some of Massine's steps and movements were not suited to the "modest sonorousness" of his orchestra.

According to Jean Cocteau there was also some misunderstanding about dates and a lack of proper liaison between Picasso and Massine. Finally the costumes were hastily put together. "He improvised costumes, but what are they worth in comparison with the costumes and pantomime he desired, the sketches for which still exist! Here, Neapolitan girls and their protectors represent the old *fantoccini*, rejuvenated as the music of Pergolesi is rejuvenated by Stravinsky. After making a score of wash drawings in which the scene represents a small theatre with its chandelier, its boxes and decor, Picasso's taste disregarded all these details. . . . The red plush was abandoned for the trickery of moonlight and a Neapolitan street."

Whatever difficulties the physical production had entailed, the première of *Pulcinella* ran smoothly. Despite any misgiving during rehearsals, Stravinsky was satisfied. "*Pulcinella,*" he says, "is one of those spectacles — and they are very rare — where everything holds together and where all elements, subject, music, choreography and decorative scheme form a coherent and homogeneous whole. The choreography, except for certain passages which it had not been possible to change, remains one of Massine's best creations, so well did he absorb the spirit of the Neapolitan theatre. Besides, his creation of the role of Pulcinella is above all praise. As for Picasso he performed a miracle and it is difficult for me to say what enchanted me most, his color, his plastic expression or the astonishing theatrical sense of this extraordinary man."

Since the conventional *commedia dell' arte* mask worn by Pulcinella allowed little facial expression, Massine's talent for mimetic pantomime could be seen at

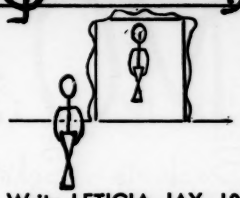
its best. Pulcinella is traditionally represented as hook-nosed, energetic but no longer young. As conceived and danced by Massine, the role dominated the ballet. Picasso's costume allowed full freedom of movement while conforming to the prescribed dress. The voluminous white trousers and blouse were relieved by accents of red shirt and socks and the tight fitting black mask.

Picasso's original plan shows an interior inspired by the rococco theatres of 18th century Italy and perhaps specifically by memories of the San Carlos in Naples. Although the proscenium is placed at an angle, the miniature stage faces front. A small fountain appears stage center. On the backdrop two arcades lead to a view of the Bay of Naples in the distance. Charm and elegance characterize the design. The use of perspective is novel and amusing. Picasso, however, abandoned the idea and developed instead the street scene suggested on the back drop. In the final version the real stage is furnished with the decor of the miniature stage.

Picasso's final decor for *Pulcinella* is a blending of cubism and unabashed romanticism. The diagonal accent of the original design is retained, but the treatment of the scene is much more stylized. A low moon throws the angular house fronts into sharp relief. The colors are blue, grey and white. At the end of the street is the water's edge with a small moored boat. "Think of the mysteries of childhood," Cocteau instructs, "the landscapes it discovers in a blot, Vesuvius at night seen through a stereoscope, Christmas chimneys, rooms seen through a keyhole, and you will feel the soul of this decor."

"Three Ballerinas," pencil-and-charcoal, one of Picasso's many drawings of dancers (at left, Olga Koklova, his wife).

JAY dance notation



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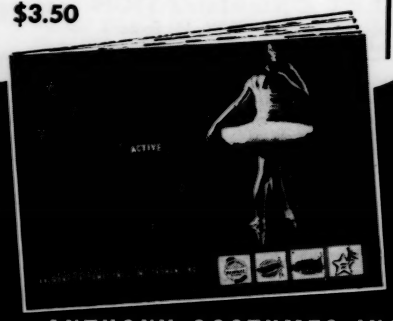

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STUDENT INTO DANCER:

A Questionnaire

BY ANTONIA DOBROSLAVICH

To be a dancer is to be a good student, a well-groomed person, and an asset to the school and the group in which you work. Your personality and habits are always factors in any relationship. What you appear to be sets the pace for the impression you make on others.

When you enter a class, you are expected to be part of a group. Even though you work as an individual, you must always be aware of the group. There is no better place than in the dance class to take the measure of an individual. The manner in which you conduct yourself bespeaks the type of person you are. The neat and tidy exterior you present is a clue to your mind and your spirit. The cleanliness and care of your person and clothes is a reflection of your family and up-bringing.

A. GENERAL RULES:

1. Observe carefully all studio rules and regulations. They are established for your comfort, convenience, and educational advancement.

2. Write your name with indelible ink, or use name tags, on all your practice clothes.

3. Do not bring large sums of money or jewelry to the studio. Studios cannot be responsible. If you must carry money, check it at the desk or carry it on your person at all times.

4. In addition to practice clothes, your dance bag should contain: (a) towel; (b) toilet water; (c) a small sewing kit (although straps, ribbons, etc., should be checked before class); (d) foot powder; (e) extra bobby pins.

5. Boys and girls alike would do well to use a deodorant. Every living being has a body odor, which is nothing to be ashamed of, but it should be controlled.

6. Make-up should be used sparingly. It should be thoroughly removed, and face washed, before applying fresh make-up.

7. Make-up does not hide blemishes—so use it sparingly at all times to give the skin an opportunity to breathe.

8. Hair should be washed, not by date (every week or two weeks), but when it seems to require it. It is clean, after rinsing, if it squeaks when you run your hands over it.

9. To be well dressed does not mean to be expensively turned-out, but does mean to be well groomed—neat and clean.

10. Use a mirror to check your appearance—not to worship your attractiveness.

Following is a "true or false" questionnaire. It might be fun to check yourself—also it can act as a little reminder of some things you may have forgotten:

TRUE or FALSE?

☐ ☐ 1. One set of practice clothes for the season is sufficient.

☐ ☐ 2. It is smart to wear your practice clothes outside the dance studio.

☐ ☐ 3. After class, it is wise to put your street clothes on over your wet dance clothes.

☐ ☐ 4. Practice clothes should be neatly folded after use and put in a bag till the next class.

☐ ☐ 5. Airing leotards and tights is a must.

☐ ☐ 6. You alone are the judge as to how your dance slippers should fit.

☐ ☐ 7. Since dancing makes for an excess of perspiration and body odor, it is well to submerge such odors in heavy perfume.

☐ ☐ 8. Careful sponging where perspiration occurs most profusely is as good as a shower or bath.

(over)

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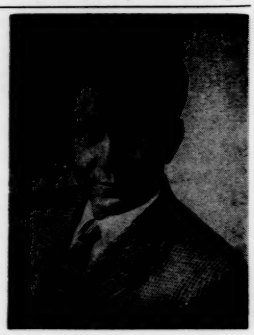

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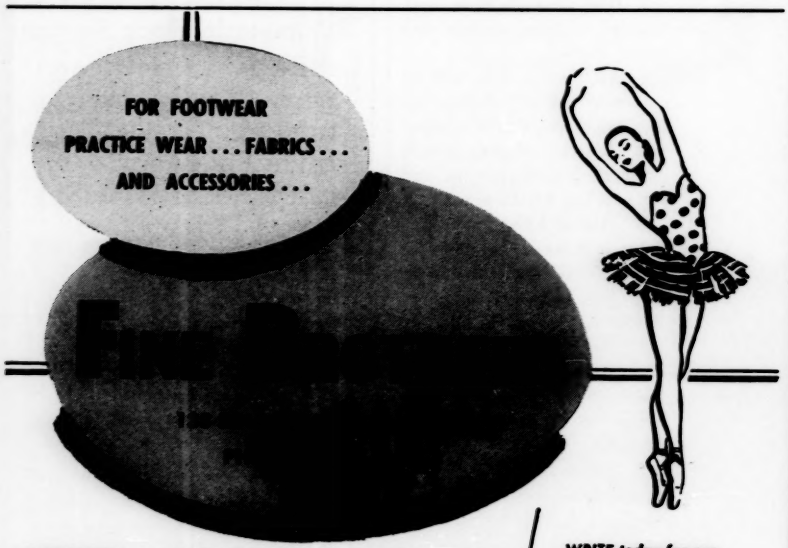

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(Continued from Page 69)

☐ ☐ 9. Hair should be styled and worn loosely.

☐ ☐ 10. When working at the *barre* or center floor, adjust your position to accommodate those in front, to the rear, or beside you.

ANSWERS:

1. *False.* At least two sets are necessary, so that while using one, the other can be washed and dried thoroughly.

2. *False.* This is an affectation, indulged in by amateurs.

3. *False.* Wet dance wear should be removed, and if no shower is available, a rubdown with a towel is advisable.

4. *False.* All practice clothes should be washed as soon after use as possible.

5. *False.* Dirt and perspiration make for bad odors. Airing alone for garments worn close to the skin is not sufficient.

6. *False.* The teacher is the best judge, and should be consulted. The beginner does not realize how a ballet slipper should feel on the foot. It isn't quite the same as a street shoe.

7. *False.* Nothing is more unpleasant than a mixture of body odors and heavy perfume. Toilet water should be used, and the scent should be spicy rather than sweet, light rather than heavy. Remember, this is no substitute for bathing.

8. *False.* The skin is composed of many pores, all exuding waste material from the body in the form of perspiration—although not as noticeable perhaps as under the arms. Only soap and water will wash away these waste substances. Don't ever make the mistake of excepting yourself when such matters are brought to the attention of the class as a whole. And don't forget the head. The scalp perspires just as much as any other part of the body, and the hair holds the dampness. It is well to dry-towel your hair after class and let the air get at it.

9. *False.* It should be tied back, pinned securely, and put in a net if necessary. Hair and garments should be properly arranged and secured, so that complete attention can be centered on instruction. Boys do well to tie a handkerchief at the hairline to keep hair and perspiration under control.

10. *True.* The teacher should not have to tell you this. It is not only a matter of good manners, but of safety. Arms and legs in action can be serious, though unintentional, instruments of danger.

THE END

In The Mailbox

(Continued from Page 14)

At the end of her review, Miss Cohen says: "No matter how ingenious the structure built on it, a weak foundation is bound to give way." I quite agree. But it is also true that the solidity of a structure gives proof that its foundations are well laid. The Benesh Notation is not, as Miss Cohen seems to think, an experiment of which the issue is still in doubt. The experimental period is now over, and progress is rapid—in Britain and elsewhere.

Fernau Hall
London, England

Dear Editor:

This letter is from a young Cuban who has been an assiduous reader of that marvelous publication DANCE Magazine. In the very informative Young Dancer Story series, there was recently an error that I must call to your attention. In writing about *Swan Lake* in the May issue, Mrs. Woody says that the work, in its original four-act form, is presented only by the Royal Ballet and the Bolshoi Ballet.

With all respect, I would like to call your attention to the fact that the Ballet de Cuba, headed by the distinguished ballerina Alicia Alonso, was the first company to stage the full-length work in the Americas. Until then it had been known in the Western Hemisphere only in the Royal Ballet version.

The four-act *Swan Lake* was staged in Havana on January 24, 1954, with choreography by Mary Skeaping, after Petipa and Ivanov. She had previously done the work for the Royal Danish Ballet and later in Sweden. The Ballet de Cuba took it on tour all over South America, even including the splendid Teatro Colon in Buenos Aires, where it had a great public and critical success. There they had seen only the Diaghilev version in the early part of the century.

Jose Louis Bequet
Guanavacoa, Cuba

(Ed.: The National Ballet of Canada also has the full-length "Swan Lake" in its repertoire.)

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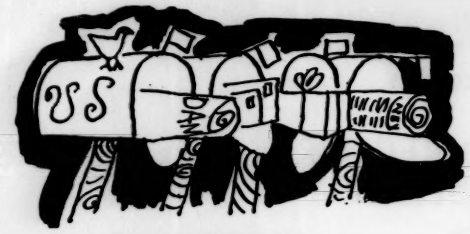

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Folk Dance Costumes

(Continued from Page 46)

Slav country, for they are worn mostly with full skirts.

Skirts that do have fullness of any kind are nevertheless made to be flat in front to eliminate any bulk in that area. Since most European skirts and costumes have front openings, aprons are worn to cover the openings and flatness. The full skirt is not gored or circular in effect as affected by American dancers, but merely a straight cloth, gathered or pleated at the waistline. Often the full skirt is a wide apron, put on backwards to tie in front.

The Bavarian skirt is specially constructed with a heavy hem to make it mushroom out into a bell shape as the dancer twirls round and round in endless pivots. The male dancer prances around, flipping it up with his hand or foot, but the skirt retains its shape. Then there's the Mexican *Sandunga,* a dance from Tehuantepec, which just couldn't be done without an extremely wide skirt with a 6 to 8 inch lace ruffle edging, for it is based on the flourishes of the skirt.

In contrast to the skirt-blouse costume, there is the jumper type, or bodice-connected-to-skirt style. We've chosen to illustrate two quite different costumes here.

Norwegian Hallingdal costume.

One is the Norwegian Hallingdal costume, the other an old Russian style. Modern folk dancers, native and American, usually avoid both with the belief that they are unbecoming and look too much like maternity dresses. And that's a pity, for these costumes are what give their respective dances that special quality as they

(Continued on Page 75)

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Folk Dance Costumes

(Continued from Page 73)

Old Russian costume.

flow along with the dancer's movements.

Notice the similarity in the costumes even though they come from different countries. Both have fullness falling from the bust down. Incidentally, the Norwegian ladies wear plain black stockings with their costumes, while the males sport gaily patterned stockings. The Russian costume, when worn by the Boyars, was made up in satins, brocades and jewels, and was ankle length, but when worn by the peasant, it was shorter and made of practical materials — linens, wools, etc.

(continued next month)

Constantine

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Augusta Nielsen

(Continued from Page 43)

However, Bournonville was never one to be overjoyed when another's success might slightly dim the lustre of his own, and it was not long before he wrote to Augusta that he no longer wanted her in his classes because he found her lacking in ability to progress toward the status of artist, and thought her indifferent and unappreciative. The tribulations of Lucile Grahn were fresh in the memory of everyone, and were especially significant to Augusta when, now, her own career was put under attack. She placed the matter before the management of the theatre and asked that it be reviewed.

Nielsen's notable success as the Sylphide had brought not only general popularity, but had also made her new friendships and strengthened old ones. She found ardent support from the influential Commissioner-General of War Peter Saabye and his wife, the former Augusta Laurwald. Saabye had once been American vice-consul and was also a wealthy merchant, in addition to his official governmental post. Augusta Laurwald had been an outstanding dancer who was at one time considered indispensable to the Royal Theatre. She had been elevated to the status of royal *solo-dancer* in May, 1810, but on the urging of her husband's family resigned in November of the same year. She was noted for her portrayals in the more serious ballets, and both she and her husband maintained an intense and lasting interest in the theatre, sending back from their trips abroad plays, scores, costumes, instruction books, designs and all manner of things which might contribute to the growth of the theatre in Copenhagen. The friendship of Nielsen with the Saabyes further antagonized Bournonville, who felt that Saabye had had a part in the conflict with Grahn which had brought him, Bournonville, disfavor from the King. To her credit, Augusta would not relinquish the friendship to pacify the balletmaster.

It was evident that Bournonville's displeasure, barring her as it did from further training, meant not only that her progress was halted but that her proficiency would decline unless some other means were found to secure the development of her talent. The solution appeared in Saabye's advice that she apply for one of the royal scholarships for study abroad so that she might complete her training with one of the masters in Paris.

The correct procedure would have been

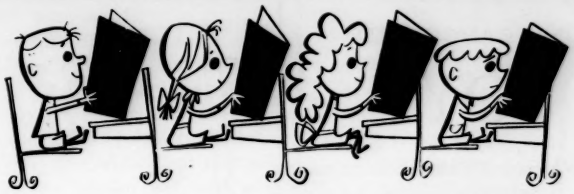
for her to present her application through Bournonville to the directors, or at least to notify him of her action, but in spite of his official rights, of which she may not have been fully aware, she acted without his knowledge. She felt Bournonville might try to bar her from this avenue of escape, and when he became aware of her course he proved how well-founded her fears were. Enraged, he filed an extravagant protest, even offering to bet a large sum with the directors that he could surpass all the teachers in Paris in developing her technique, but such tactics (and tantrums) made no impression; the directors forwarded the application to King Christian, who approved it. On July 5, 1841, Augusta Nielsen, accompanied by the solicitous Saabye's, commenced the journey to Paris.

The newly elevated royal *solodancer* once again became a student, and this time her teacher was the foremost dancer in Europe, Jules Perrot, who was favorably impressed with her talent. She worked with him four hours daily and wrote to one of the directors of the Royal Theatre, J. G. Adler, that for the first time she knew what a good school should be, and realized how backward she had been in her art.

As had happened earlier to Bournonville and to Grahn, a seeming impasse presented itself when attempts were made to arrange a debut at the Opera. A debut was not a single event, but a short series of appearances. To achieve a debut was an honor, but not without price. In granting this mark of approval to a dancer, the director of the Opera, in this case Leon Pillet, expected, in turn, to place the dancer under contract. Augusta was obligated to return to Copenhagen. Pillet was obligated to protect the interests of the public. The conflict went on at length, but was finally resolved in Nielsen's favor through the intervention of highly influential friends of Saabye's.

Augusta Nielsen's debut at the Paris Opera commenced May 20, 1842, when she danced a *pas de deux* in the banquet scene in the 123rd performance of Halevy's very popular *La Juive*. It seems impossible that the critics should retain any recollection of the dancer through the harrowing welter of vengeance and horror which constituted the remainder of the opera, but that they did is in itself a tribute. Her figure, her beauty, her startling whiteness all brought forth praise, as did the ethereal and poetic quality of her swift and noble dancing.

(Continued on Page 78)



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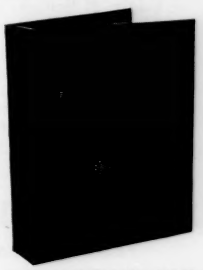

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Augusta Nielsen

(Continued from Page 77)

Her name was linked favorably not only with Grahn's but with another of "these maids from the North," Taglioni herself, who had been the first to dance in *La Juive*, although in different choreography, as that for Nielsen was especially created for her. Her partner was Lucien Petipa, brother of Marius Petipa, and it is interesting to note that he also had partnered Carlotta Grisi in a debut less auspicious than Augusta's. This leads to speculation as to what position in the hierarchy of dance Nielsen might have achieved had she chosen to enter the galaxy of stars revolving through the capitals of Europe.

Typical was the notice in the *Revue et Gazette Musicale de Paris* on May 20, which read: "Friday, in the third act of *La Juive*, Mademoiselle Nielsen, a young Danish dancer, made her debut in a *pas de deux* with Petipa, and through her lightness and her quite ethereal grace showed herself worthy of the bravos she received."

Nielsen's debut also included appearances in a *pas de deux* in Rossini's *William Tell*. After viewing her second performance in this opera, none other than Hector Berlioz, in his review in the *Journal des Debats* wrote: " . . . A pretty Swedish (sic) girl, Mlle. Nielsen, appeared in the ballet in the third act . . . Her dancing is elegant and correct, her face has a vague expression, suitable for a Northern beauty, and involuntarily makes one think of Balzac's *La Seraphita*. Mlle. Nielsen will succeed . . . "

Rumors emanating from the back-stage maneuvering were mirrored in *Le Moniteur Universel*, when Prevost wrote: " . . . it is in a role in a ballet, as promised, that we are waiting to see this beautiful Danish dancer in order better to appreciate her talent . . . " But unfortunately the "promise," if ever made, was not fulfilled. Pillet tried to place her under contract, at an excellent salary, for two years, but Augusta wished only to return to her home, her Copenhagen, to keep her word and resume her safe, secure place in her own little world. On the return journey she danced in Hamburg with success, and her arrival in her native city was happily illuminated by the glory of her triumph.

(Next month we continue the career of ballerina Augusta Nielsen, telling of the troublesome crises that developed as a result of her romance with Prince Frederick Wilhelm of Hesse—a romance which abruptly shortened her years of stardom.)

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TALK OF THE TRADE

BY TONI HOLMSTOCK

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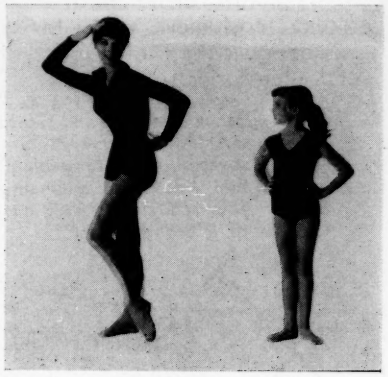

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THE TOURING DANCE COMPANY: PART III

BY TOM SKELTON

DRAPERIES

The larger legitimate theatres generally do not provide draperies with the price of the rental. You either have to bring your own or rent them locally. The ideal drapery arrangement for most dance performances would be a complete set (4 borders, 4 legs and a backdrop) of black velours, behind which is a sky drop (with a scrim in front of it to add to the effect of distance). With such an arrangement, entrances and exits are easy, and by sometimes using the sky drop instead of the blacks, greater visual variety is possible. To rent these draperies, however, can be an enormous expense, both in terms of the labor to hang them and the rental itself. Theatrical supply houses usually charge at least $150 to rent a complete set of blacks, whether you use them for a full week or for a single performance, and the sky drop and scrim will probably cost an extra $50. The labor charges are variable, depending on whether the stage hands are union or amateur.

Many auditoriums in schools, museums and universities have their own draperies already hanging. Sometimes, unfortunately, they are hung as a cyclorama and completely enclose the stage. With such an arrangement, all entrances and exits must be made downstage, and there is no position available to mount side lighting. In such a case it will probably be necessary either to re-hang the draperies to make entrances and light positions, or, when there are no other battens from which they can hang, to improvise entrances. This is possible because even when draperies are hung as a cyclorama they generally come in ten or twelve foot widths. Find the place where they overlap and, with nails, weights, or tape, swing one corner further onstage and the other corner further offstage so that the actual opening is masked. This is not too satis-

factory visually, but it will work functionally if the dancers are careful when they make their entrances and exits.

If anyone ever asks your advice on what color stage draperies are most practical, be sure to say "black." The dancer surrounded by black draperies is more visible because he is better etched against his background; he is easier to light because even a little light will make him stand out in contrast to his background; and the colors of the drapery will not clash with his costume.

For some ballets, however, a sky drop will better help the mood. The drop must be stretched tight so that there are no wrinkles, and it should be seamless if it is supposed to look like sky instead of like a piece of cotton. A seamless scrim hanging a few inches in front of it will greatly improve the space effect, and will mask all sorts of defects in the drop itself. To give the feeling of space, and to avoid tiring the eyes of the audience, the sky drop should be lit in tints of blues and greens. All other lights must be carefully focused so that they do not spill on the drop and cause shadows. If the drop is not in good condition it sometimes works best not to light it at all. Then it becomes a neutral gray, receiving its light only from light reflected from the floor, giving a feeling of space but not attracting attention to itself in any way.

If the draperies are a so-called "neutral" beige or gray, there's very little you can do about it except to carefully focus your spotlights so that none of them hit the draperies and cause highlights or shadows to draw the eye away from the dancers. And you're really helpless if the draperies are a bright color or a lamé, as they are in many movie theatres and ex-vaudeville houses, or if you have to dance before a movie screen that can't be masked.

In school auditoriums the draperies are sometimes permanently hung two or three inches off the floor so that they won't get dirty when the floor is washed. It's very distracting to see the feet of dancers making a cross-over or in the wings waiting to enter, so you must pin long strips of appropriately-colored paper (or even newspaper) to the bottom edge of the drapery, wide enough to reach the floor.

You should carry a supply of clip-type clothespins on your tour. If the draperies are in bad condition there's apt to be no time to sew or patch them, but clothespins on the back will hold them together temporarily. You should also carry a batch of safety pins for the same pur-

(Continued on Page 86)

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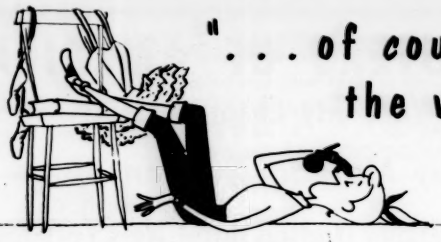

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Stagecraft *(Continued from Page 85)*

pose, but be careful to pin them so that no part of the pin itself will be exposed to pick up light. If they must show, you can buy black safety pins, or spray-paint them yourself.

PIANO

Your chief concern with the piano, other than to be sure it has been tuned recently, is to be sure that it is placed so that the pianist can see the stage for his cues. The piano light, too, is often a problem, since it must be carefully masked so that it will not spill onto the stage or into the eyes of the audience. Incidentally, the light should be plugged into an independent source of electricity so that it cannot be accidentally turned off during a stage blackout. The pianist himself should check his piano before the house opens in case the stool is too high, the sight lines bad, the light too bright or too dim, and also so that he will know how to get to the piano once the house lights are turned out. Sometimes he will have to come right down through the audience.

DRESSING ROOMS

If each of your dancers carries a small mirror, the dressing room problem is not too great because, if necessary, he can carry the mirror to the best source of light. Otherwise, you must check each room to be sure that there are lots of bright lights, mirrors, tables, etc. If there are no racks or hooks for hanging costumes it may be necessary to drive a few nails into the wall or hang ropes from place to place. If there is no wastebasket, a paper bag or cardboard box will do.

In your *questionnaire (see July issue)* and the letters that follow, be sure to emphasize that the dressing rooms must be clean and near the stage. This is particularly important in movie theatres where the dressing rooms are used so rarely that those near the stage have become storage rooms, and the others are covered with inches of dust.

LIGHTING

We have discussed various methods of lighting the stage with maximum or minimum equipment *(October '55 through December '56 issues)*. The only thing to add at this point is that many theatres have a lot more equipment than is in use at the moment you arrive. Sometimes the custodians or stage hands will say they have no more, rather than bother to put it up for one performance and take it down again. So if you desperately need more equipment keep your eyes open and peek into the storage rooms and closets if you get the chance. *(more next month)*

Musical Comedy *(Cont. from Page 53)*

musical comedy dancer, there is also some tendency towards restiveness and dissatisfaction with the limitations of dance. Gwen Verdon, according to an article in *The New York Times* of May 26, 1957, stated: "I think of dancing more as a form of athletics than as an art form." Julie Newmar of *Li'l Abner* is chiefly notable on-stage for her astonishing anatomic properties, but she is a trained dancer *(Seven Brides for Seven Brothers)* and a perceptive observer. Miss Newmar takes an unillusioned view of the dancer.

"In a way, you have to be stupid to be a dancer," she said. "Otherwise, how can you mimic and do exactly as you're told all the time? Most choreographers want kids who keep their mouths shut. A lot of dancers never grow up. They never get past the baby stage; they can express themselves only through their bodies. They never get away from *la barre*."

Miss Newmar carefully excluded Michael Kidd from the ranks of authoritarian choreographers ("He's a delight to work with"). She proved to be a formidable theorist about dance.

Without trying to promote battle lines among dancers, I relayed some of these observations about ballet to a talented ballet dancer who recently took a fling at musical comedy. Her rejoinders were not without a certain tartness.

She had enjoyed doing musical comedy ("It's fun"), nor was it entirely a new experience, for "there are ballets which are jazzy." She acknowledged, however, that a few years ago, as a beginning dancer, she would have thought it a "comedown."

Which did she enjoy more — ballet or musical comedy? She had liked both. However, she found musical comedy somewhat limited ("You do the same thing every night"). As for the criticism of ballet dancers as mannered and pretentious, she neatly turned the argument around. "It's musical comedy dancers who often are not natural," she said. "They're all trying to be theatrical."

Yet despite the spirited polemic between musical comedy and ballet dancers, it is obvious that dancers, no matter where they practice their profession, have much in common. The mutual criticisms are a form of intra-mural rivalry. With the consistent traffic of choreographers and dancers that exists today between the more commercial forms of dance and ballet, even the small evidence of parochialism here described may well fall away.

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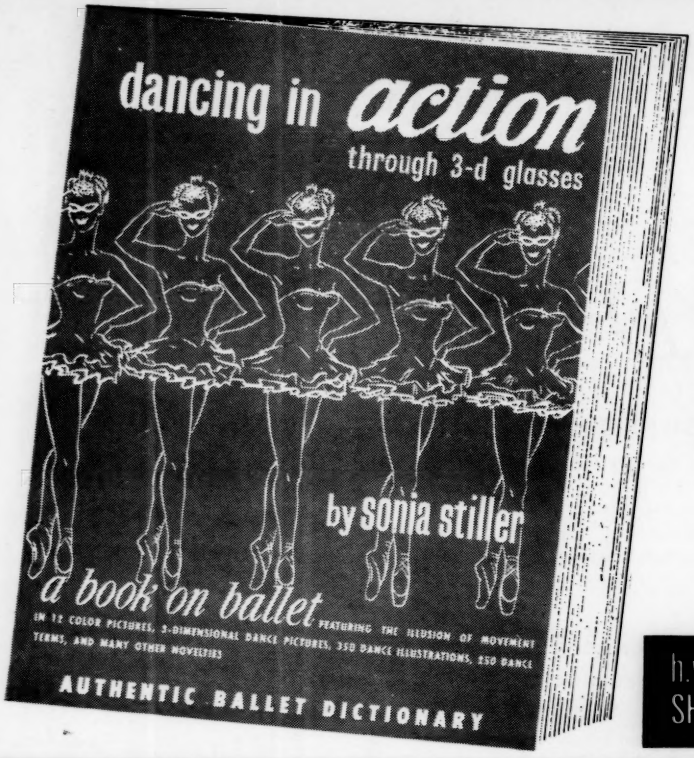

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WHERE IS THE BEAT?

BY PAUL DRAPER

Few questions related to dancing cause more confusion that this. Many dancers think of the beat as "tempo," "rhythm," "pulse," or "accent." It isn't any of these. Let us begin by defining terms. A beat is the unit of measurement which delineates the interval between the counts of a bar of music.

In 4/4 time, each quarter note is a beat; in 6/8 time, each eighth note is a beat. In general practice there are strong and weak beats. In most 4/4 jazz music, it is an accepted convention to consider 1 and 3 as the strong beats and make 2 and 4 weak beats. In conducting, there is always what is know as the "down-beat." This is invariably the first count in the bar. It is the basis of keeping an orchestra together and playing at the tempo desired by the conductor — or, if you are a solo dancer of singular determination, by the solo dancer. The other beats are indicated by different movements, but the downbeat is always used for the first beat in the bar. In the case of a fast 3/8, for example, not all the eighth notes are beaten out, just the first one. This is known as "one in a bar." Sometimes a fast 4/4 or 2/4 is also conducted with one beat in the bar.

The most desirable quality of a beat is that it occurs at the exact beginning of its duration and with great surety. It is very often confused with the "rhythm" of the music or of a dance. But it is in no way synonymous with rhythm, and it is essential that a dancer realize this fact. A beat is the framework within which the rhythm is constructed, and because of which a melody makes sense to our ears. A melody without a beat is, in fact, almost unimaginable.

Rhythm is the sequence of accents, both melodic and percussive, which form a pattern within the framework outlined by the beat. This is particularly important for a dancer to know and express. For a tap dancer it is absolutely essential. Whatever rhythm you choose to make with your feet, it must be perfectly related to the beat of the music. "Perfectly related" does not mean "at the same time as." It means that through an accurate knowledge of where the beat is, you can make your steps on it, off it, ahead of it, behind it, or all around it in perfect security. It means that you use your knowledge of the beat to motivate the rhythms of your dance. It must happen not only in the music, with you demurely following it—it must happen inside you as well. A rumba is a good, simple example of this: the beat is in four, the rhythm is *1*, 2, **and** 3, **4**, 1, **2**, **3**, 4.

Here are some examples of a beat in music. Find some recording of Chick Webb's orchestra and listen to Chick Webb on the drum. They may be hard to find, for Webb died some years ago. While he lived he had the greatest beat of anybody in music. In my estimation, it still is. He indulged in no pyrotechnics of rhythmic gymnastics, nor did he fling himself around in exhibitionistic flourishes. He just played the center of the beat more beautifully than anybody else did. There's a sweet echo of him around today — a young lady named Ella Fitzgerald. You won't find any argument about her being the best jazz singer in the business. She is. What makes her so is the magnificent beat with which she sings. She learned this singing with Chick Webb's band. I guess *Lady Be Good* or *A Tisket a Tasket* are the classics, but they are all wonderful. Listen to them and learn what a beat is.

Chick Webb wasn't a fancy drummer, and during his reign the style, his style, consisted mainly of placing the accent on the strong beats 1 and 3. Nowadays we have rock 'n' roll in which the accented beats are 2 and 4. This is hailed as a new era in jazz music. It is, in fact, nothing more than syncopation, which was introduced by Beethoven some years before the standees outside the Paramount Theatre were born. The attraction of rock 'n' roll lies not in any new rhythmic concept, but rather in a steady and unswerving repetition of an old one.

Another example of a great beat is Wanda Landowska on the harpsichord. Listen to some of the Bach *Preludes* as she does them.

Most of the modern jazz groups have fine beats, and I recommend Jimmy Crawford, a very great drummer, for your understanding of what a beat is.

Now we haven't yet discussed *where* the beat is. You certainly know *what* it is, or you will when you hear the records I've

(Continued on Page 90)

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(Continued from Page 89)

suggested. But even hearing it won't explain to you exactly where it is. It seems to occur at perfectly regular intervals. But a "regular interval" in music or in dancing is never mathematically exact. If it were, a metronome would have a perfect beat. It hasn't. On the contrary, it has one of the worst beats imaginable. Set it at the tempo of any of the records I've mentioned, or choose a piece you feel sure has a fine beat. Start the metronome and the record at the same time. You will insist that the metronome accelerates or decelerates as the piece progresses. And you will be right. Naturally the metronome doesn't really vary, but the beat you hear played by Chick Webb *is* the beat, and the one the metronome makes *isn't*.

I don't mean there is a deliberate speeding up or slowing down. There isn't. But each musical phrase demands its own special foundation. Listen, if you can, to Toscanini conducting a Strauss waltz. Now a waltz, of all dances must flow smoothly. Toscanini makes them soar. Yet he seldom conducts any two consecutive bars with exactly the same interval between the beats. The understanding of the strength of a high or a low note, of a chord structure, of a trill or a run, makes him able to conduct these tiny variations, measurable in hundredths of a second, so that the whole effect is that of a much steadier beat than a metronome could ever make. Great jazz bands, led by the rhythm section, do the same thing.

When a dancer understands this and makes use of it, he will discover the minute variations of a beat not only as they relate to a musical phrase, but also as they relate to his dance phrases.

A break in jazz or in tap is never something to be counted out: 1, 2, 3, 4, 5, 6, 7, 8, go! The beat in a break is an extension of the beat that was before and is going to be again. It exists throughout the silence of the break, not counted, but living and growing to its inevitable continuance. It is an awareness of this that makes a dancer or a musician or a singer really sail.

When you know where the beat is, you can make each dance movement explode at the perfect instant. When you know where the beat is, you can release your energy and your love whenever you choose and know that it will be right. When you know where the beat is, you'll know that it is always inside you and that it can keep you dancing forever.

(more next month)

(Continued from Page 35)

Le Train Bleu: 1924

The Race. 1922. Tempera on wood. Owned by the artist. The design was subsequently used for the curtain of "Le Train Bleu."

In *Le Train Bleu* Jean Cocteau poked fun at the fashionable sports of a bathing resort: golf, tennis, gigolos. It was one of several topical satires produced by the Ballets Russes during the 20's. The sculptor Henri Laurens furnished the stage with cubist bathing cabins, and Chanel devised amusing striped swim suits.

The production is best described by Diaghilev: "The first point about *Le Train Bleu* is that there is no blue train in it. This being the age of speed, it has already reached its destination and disembarked its passengers. These are to be seen on a beach which does not exist, in front of a casino which exists still less. Overhead passes an airplane which you do not see. And the plot represents nothing. Yet, when it was presented for the first time in Paris, everybody was unaccountably seized with the desire to take the Blue Train to Deauville and perform refreshing exercises. Moreover, this ballet is not a ballet; it is an *operette dansée*. The music is composed by Darius Milhaud, but it has nothing in common with the music which we associate with Darius Milhaud. It is danced by the real Ballets Russes, but it has nothing to do with Russian ballet. It was invented for Anton Dolin, a classical dancer who does nothing classical. The scenery is painted by a sculptor, and the costumes are by a great arbiter of fashion who never made a dress." Furthermore Picasso's curtain was not done specially for the production. It was an immense blow up of a small panel painted in 1922.

While the theme *Le Train Bleu* recalls Nijinsky's *Jeux* (1913), it belongs to a

(Continued on Page 92)

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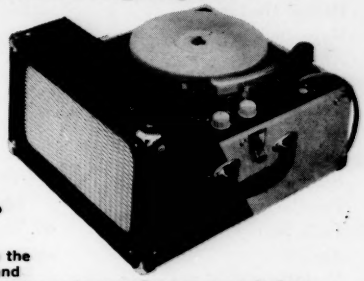

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Picasso: Le Train Bleu 1924

(Continued from Page 91)

group of topical ballets produced during the 20's but already foreshadowed by *Parade* (1917). The most successful of these commentaries was *Les Biches* with decor and costumes by Marie Laurencin and choreography by Nijinska. *Le Train Bleu*, also with choreography by Nijinska, was devised by Jean Cocteau for Dolin.

Le Train Bleu was Picasso's last official connection with the Ballets Russes. In April 1925, however, he and his family on their way to Juan-les-Pins stopped for a while at Monte Carlo where the ballet troupe was vacationing. The great ballet master Enrico Cecchetti was also there, having come out of semi-retirement in Italy. At Monte Carlo Picasso drew Cecchetti's portrait; this drawing was probably the last addition to the long gallery of realistic pencil portraits of those associated with Ballets Russes.

●

Le Rendez-Vous: 1945

Painting used for the curtain of "Le Rendez-Vous." 1945. Oil on canvas.

In 1945 Boris Kochno organized the *Ballets des Champs-Elysées* in Paris. Picasso had known Kochno since his arrival in France in 1920 as aide to Diaghilev. One of the most successful productions of the new company was *Le Rendez-Vous* with decor by the photographer Brassaï. Picasso allowed one of his paintings to be used as the curtain and also contributed two drawings to the official program.

Le Rendez-Vous was produced two decades after the period of Picasso's active association with the ballet. In 1924 he had stopped painting in his classic or realistic style. During the first half of the next year, however, he continued to draw studies of ballet dancers and made the carefully observed portrait of Cecchetti. But after these drawings Picasso's interpretations of the human figure became much more radical. It is interesting that this important redirection in his art paralleled the decline of his interest in the ballet.

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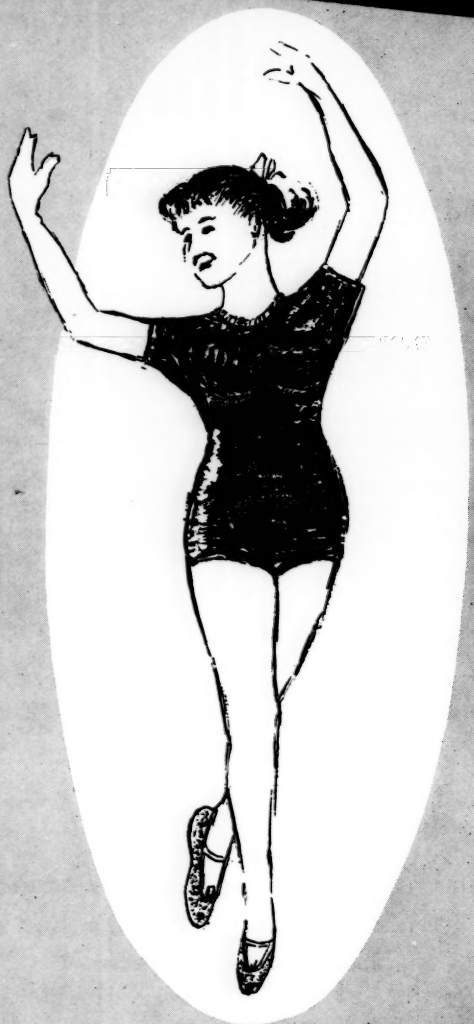

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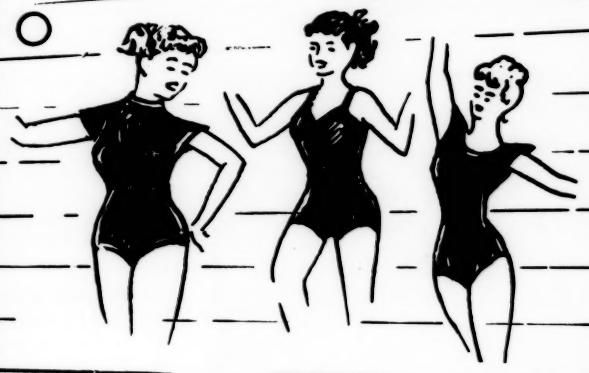

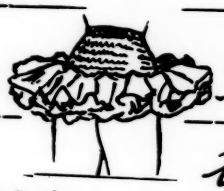

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(continued from page 6)

commuting between Hollywood and Chicago to rehearse the Ten State Fair show, West-O-Rama, before flying to Hawaii for "South Pacific." **Ray Weamer** and **Joan Bayley** assisting the "SP" co. in every way from dialogue direction to dance composition. In Hawaii, Mr. Prinz will create a native ceremonial, the dance of the wild boar's tusk, which was not in the play . . . Choreographer **Jack Regas** had to be called in to coach and teach the "Peyton Place" cast the dance-style of the early 40's. Rock 'n' Roll is so strong that few remember the smooth jive combinations of the period.

WALT DISNEY: "Tales of Andy Burnette" has a musical number with plot value choreographed by Jack Regas, who is using **Ila McAvoy, Leona Irwin, Vida Ann Solomon, Dean Miles, Marie Ardell, Frank Mangrin, Fred Hansen, Paul Reese, Alex Rodeen** and **Eddie Weston.**

WARNERS: **Jack Baker** will choreograph the **Gene Kelly**-Natalie Wood pic, "Marjorie Morningstar." Assisting Baker will be **Patricia Denise, Robert Cole** and **Gloria DeWerd** will dance-in for the principals.

INDEPENDENT: **Lennie Smith** to choreograph "High Heels," starring **Lisa Gaye,** Miss Gaye is one of Europe's favorite Rock 'n' Roll queens, but her dancing talents are unlimited.

TELEVISION: **Ward Ellis,** assisted by **Ellie Johnson,** is staging the big Producers Showcase spec "Pied Piper" for Nov. The production is being filmed in color, with a generous rehearsal and shooting schedule — unusual for TV. Musical numbers will feature **Van Johnson, Lori Nelson, Claude Rains, Maurice Kelly** and **Carey Leverette** . . . **Lee Scott** has been signed to choreograph the new Eddie Fisher-George Gobel TV show . . . **Marie Bryant** staging the Nat "King" Cole show . . . **Roland Dupree** signed by CBS to stage the production on the Spike Jones summer replacement show . . . Jack Regas will choreograph the new CBS Giselle McKenzie show this fall . . . **Jack Boyle, Peggy Gordon** and **Betty Scott** have returned from a tour of Europe, and Boyle has been re-signed to choreograph the Red Skelton show this season.

AROUND L.A.: The new Ginza Night Club has a big new show flown direct from Tokyo with Japanese dancing star **Hanayaki** and the Nippon Dancing Ensemble . . . **Marge** and **Gower Champion** headline the new show at the Cocoanut Grove . . . Club Seville's new show, "Come to the Mardi Gras," headlines **Ralph Reik** and the **Roland Dupree Dancers** in 6 colorful numbers . . . **Erik Cooper,** dancer, director and choreographer for the **Seattle Repertory Ballet Co.,** upon completion of the Fox pic, "Kiss Them for Me," is currently working on another film, "The Enemy Below" . . . **Willard Nagel,** in LA from Seattle and engaged by **Anna Sokolow** for "The Calif. Story" pageant at San Diego, goes to New York for "Copper and Brass" . . . **Shirley Towers** is starting on the 3rd year of her contract with Walt Disney, where she has been a featured dancer at Disneyland's "Golden Horseshoe." Next season she will be guest artist with the Seattle Repertory Ballet . . . **Robert Rosellat,** graduate of the **British Ballet Orgn.,** heads the ballet dept. at the Beverly Hills Academy of Music and will be seen in concerts this fall . . . "The Darling Darlinis," a new musical comedy directed by **Fred La Porta** opened this month at the Ivar Theatre . . . **Sylvia Lewis** has been set to choreograph the stage production, "A Part of the Blues," featuring **Jackie DesLonde, June Ellis, Sol Gold, Kim Hamilton** and **Doris Handerson.**

LAS VEGAS: **Dante D'Paulo, Elaine Dunn** and **Tybee Afrra** are standouts in the artistic dance numbers by **Earl Barton** in the Carol Channing Tropicana revue . . . **Rochester** of the Jack Benny Show and **Maurice Rocco** prove that eccentric soft-shoe numbers still have popular appeal at the Dunes. Rocco, the **Hines Kid Dancing Duo, Mauri Leighton** and **Sir Lionel Beckels** do the wildest of jungle dances . . . **Miriam Nelson** has staged the new Gordon and Sheila MacRae act, which headlines the Desert Inn show. **Donn Arden** has 2 brilliant production numbers, "Venice, City of Love" and "From Vaude to Video" . . . **Renee Molnar** and her dancers are heavy competition at El Rancho Vegas for headliner **Nejla Ates,** the Turkish torso-twirler . . . **Ruth Costello's** dancing highlights **George Moro's** all-girl show at the Royal Nevada . . . **Dorothy Dorben** of the Riviera introduces a lush Cha-Cha production in the present show featuring **Barry Ashton,** assisted by **Frank Reynolds** and **Chris Brown** . . . The dancers in "The Pajama Game" have had a phenomenal run in Las Vegas and now move over to the Dunes for a further engagement. **Barbara Bostock** is getting plenty of studio attention . . . **Mary Menzies** sparkles and guides the **Flamingoettes** in the production numbers staged by **Hal Belfer** at the Flamingo . . . **Sonja Shaw** has staged an unusual number, "Fly to Las Vegas," for the **Ray Bolger** Show at the Sahara. **Muriel Lander's** comedy terping with Bolger is a big hit, and Bolger is at his best in a routine with the Saharem Dancers, "Straw Hat & Cane."

Roy Clark

SOUTHERN CALIFORNIA NOTES

The **Panaieff Ballet Concerto** at Burbank Bowl was as impressive as many a tour perf. by a major co. **Michel Panaieff** was the Prince to **Lila Zali's** Odette in "Swan Lake." Program also included 2 works choreographed by Panaieff, "Fantaisie" and "Devil's Belt." Featured dancers were **Joyce Vanderveen, Karl Lindquist, Barbara Lloyd, Rosalia Kurowska, Robert Banas, Joan Morgan, Shirley Valdez, Vanya Mishvek** and **Alan Riley.** Guest artists **Natalia Clare** and **Oleg Tupine** danced the "Don Quixote" Grand Pas de Deux in the very grand manner.

Inesita's recital at UCLA had great variety and included an excellent story dance about the Duchess of Alba. She will probably return to Spain in Sept. . . . **Carol Scothorn,** who has replaced **Saida Gerrard** and **Ben Jonson** in the LA Turnabout show, is doing very comic modern work. Miss Gerrard is off to Mexico for a month with her husband-composer-accompanist Abe Tzerko. Jonson is dancing in the San Diego Fiesta . . . In conjunction with the Fiesta, the **San Diego Jr. Ballet** presented "Fantasy of the Blue Feather" and "Legend of the Golden Pitcher" for 2 perfs. at Balboa Park.

Claude DuLaine gave LA photographers an opportunity to photograph **Ruth St. Denis** after a surprise farewell dinner prior to her departure for Jacob's Pillow . . . **Carl Tressler,** a luminous Ariel at the 8th Nat'l Shakespeare Festival at the San Diego Old Globe. Dancing to **Barbara Payne's** choreography were **Collette Evans, Jane Thompson, Karen Wilson, Ben Benson, James Daves** and **Sammy Payne** . . . The **So. Calif. Ballet Guild** honored **Alexandra Danilova** at a reception at the Beverly Hilton Hotel, when she stopped here with partner **Frederic Franklin** enroute to Japan. Entertainment included screening of the Royal Ballet's "Cinderella" . . . Redlands Bowl opened with "A Midsummer Night's Dream." **Nanci Thorn, Margaret Wyllie, Julie Ulmer** and **Maxine Schalk** danced principal parts to choreography by **Joyce Neal Hardy.**

Illness of **Eugene Loring** caused switches in programming of Idyllwild Dance Week. **Lotte Goslar, Freddie Albeck & Co.** did a matinee of "For Humans Only." **Bella Lewitzky** presented an excellent lecture-demonstration with **Mitzi de Beaumont, Dorothy Morrow, Jane Denham, Carol Egan, Syria Murray & Jan McFadden.** "Elegie and Remembrance" was danced by Beaumont, Murray & Lewitzky. **Karen Burt's** experimental "Glass Menagerie" (text complete, dance added) will be repeated at her Long Beach studio. Actor-dancers were **Tom Warren, Ruth Gartler, Bobbie Miller, Ted Phillips, Sandra Bedard** and **Les Buckner.** Miller and Phillips were fine in their passage together.

Enthusiastic thousands acclaimed the **8 Soloists of the Royal Danish Ballet** in their West Coast debut at the Hollywood Bowl. Such thoroughly flawless technique, produced in such relaxation, has set new balletic standards here . . . **Al Ruiz** was

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choreographer for the **Miss Universe** pageant. The **Baker Studio** was asked to repeat their Round the World Friendship Tour for the street fiesta after the crowning. *John Dougherty*

SAN FRANCISCO AREA NEWS

The **SF Ballet's** production for the UNESCO conference at the SF Opera House Nov. 6 will be based on the career of "Emperor" Norton, eccentric character in early SF history. Choreography is by **Lew Christensen**, decor and costumes by Antonio Sotomayor, Offenbach music arranged by Vernon Duke . . . SF Ballet's **Sally Bailey** recently married John Flynn, electronics engineer . . . Inquiry at ballet HQ about SF Chronicle columnist David Hulburd's account of romance-by-mail between **Nancy Johnson** and "a handsome, rich Indian of high caste" met on the co.'s recent Oriental tour, elicited the reply that this was nothing new, nor confined to Miss Johnson. All the girls were popular, it seems. "We received several offers of marriage," a representative said.

Ballet Celeste, children's ensemble of SF, on its current country-wide tour was scheduled to give the world premiere of directress **Merriem Lanova's** "Vignette" Aug. 28 at the **Jacob's Pillow Dance Festival** at Lee, Mass.

A committee of San Leandro citizens, headed by Richard Carillo and Mrs. E. B. Ayres, is investigating the possibility of forming a **San Leandro Civic Ballet** . . . **Emiko Moffitt's** Kabuki lecture-demonstration at the U. of Calif. drew such a crowd that doors were closed 15 minutes before starting time with hundreds turned away. Another capacity audience saw the repeat a week later. Mrs. Moffitt, Seattle-born, Japan-trained, is a librarian in the U.'s Far East Library . . . **Ruth Beckford's** primitive dance group attracted large audiences at the U. of Calif. Aug. 1 & 4. The Oakland Tribune reviewer found the dances creative, imaginative and showing marked insight into primitive life, even though Miss Beckford creates these dances from research, rather than from 1st-hand experience in native habitats. The group repeats Miss Beckford's new "African Suite" Sept. 28 & 29 at Dance Deck, Kentfield, for Dancer's Workshop of Deck, Kentfield.

The **8 Soloists of the Royal Danish Ballet** filled the Curran Theatre in SF for 1 perf. so overflowingly that a 2nd perf. was given in the Veterans Aud., also well attended. Reviewers praised the dancers' technical accomplishments and spirit, but found the touring repertoire somewhat slight and too much of the same mood and character.

Marc Wilde's new "Miraculous Mandarin," to Bartok's music, had 4 perfs. at **Players Guild** workshop studio in Oakland in July and Aug., featuring **Grace Doty, Dulcy Stovner, Harold Garton, Jack Johannes, Ron Poindexter** and **Ronn Guidi.** The ballet made its point despite lack of theatrical illusion effects possible in better equipped theatres . . . **Contemporary Dancers of SF** opens a season-subscription drive Sept. 1. Admission to the premiere, **J. Marks'** new 3-act "Crime and Punishment" in Oct., will be by season ticket only. Nov., Dec. and Jan. perfs. will include old and new works. Subscribers are offered, as bonus, an Actors' Workshop dramatic production and a Little Symph. concert. The co. was seen July 26 in an hour-long "Elements of the Dance Theatre" over KQED-TV . . . "Japan Week" at the De Young Museum, SF, in late Aug. included demonstrations of Japanese classical dance by **Sahomi Tachibana**, and of Kabuki by a local group. *Clifford Gessler*

NEWS FROM DENVER

The July productions of "Rigoletto" and "Gypsy Baron" at the Central City Opera House featured a small corps trained by **Lillian Cushing.** 36 of her dancers performed with the Denver Symphony in the Red Rocks amphitheatre.

Students of the **Ballet Theatre School** assisted Dr. Robert Fisher, a Denver pediatrician, in 2 lecture-demonstrations entitled "All About Ballet" . . . another group of Ballet Theatre School students performed in the Denver Post's production of "The King and I," choreographed by **Francesca Romanoff.** Outstanding was **Charles Parsley** as Simon of Legree.

Aug. 2 and 3 marked the premiere of **Helen Tamiris'** group work, "Chrysalis," and 2 solos by **Daniel Nagrin** at the Perry-Mansfield Festival in Steamboat Springs (see review on p. 13) . . . Students of **Hanya Holm** and **Oliver Kostock** were featured in an Aug. 7 demonstration at Colorado College, and the College's Sixth Symposium on the Arts included Hanya Holm and **Portia Mansfield.**

Students of **Jane McLean** performed her "American Letter" at Colorado Women's College, Graland School, and Community Hall. *Rhoda Gersten*

LONDON DATELINES

The junior branch of the **Royal Ballet** completed its summer season at the Sadler's Wells Th. on July 20. It was not a very great success, although printed criticism was muted. After its annual holiday it comes under the management of the Covent Garden Opera House, where it is to give a brief season around Christmas. But the co. is to continue touring the English provinces, with the attendant dangers to its young dancers of overfatigue and under-development. However, several new productions are planned—the 1st creations by the co. for over a year—and it is to be hoped that this basically excellent troupe of dancers will be able to re-attain the standards it set itself during its first decade.

Anton Dolin's London's Festival Ballet is doing its usual fabulous business at the Festival Hall box-office. Artistically it is something of a conundrum. The co. is strong and can produce splendid performances of works like "Etudes," "Symphony for Fun," and even "Les Sylphides." Yet its repertory is limited. Apart from the revival of **Lichine's** "Graduation Ball," mentioned last month, the season's only new production has been Lichine's plotless ballet, "Concerti."

Even this is not completely new. It is in two parts, the 1st—with **Marilyn Burr** and **Michael Hogan**—is danced to a Concerto Grosso by Marcello; the 2nd—with **Anita Landa** and **Louis Godfrey**—is to a concerto by Vivaldi. This 2nd part was originally produced by the co. 5 years ago, although it has not been given for some time. In its attempt to do for Vivaldi what Balanchine triumphantly achieved for Bach it was never successful, and the new section, equalling its predecessor in the unmusicality of its choreography, makes it longer rather than better.

At its 1st performance on July 22, **Liane Dayde**, a guest artist from the Paris Opera, made a guest appearance in "Giselle." She was overshadowed by the dancing of her Albrecht, **John Gilpin**, but made a slightly better impression in "The Nutcracker." For Christmas the co. is to produce an entirely new production of "The Nutcracker" with decor and costumes by Benois and choreography by Lichine. Another work mooted is **Jack Carter's** "The Witch-Boy," first produced in Holland by **The Ballet of the Lowlands.**

Ballet Rambert have had a summer season at the Sadler's Wells Th., opening on July 30. This, the oldest of all British co's, has through lack of finances and resources been passing through a lean period, yet here on its 1st visit to London for 2 years, it was dancing on top of its form. Two new works were given, **Andree Howard's** "Conte Fastastique"—based on the Poe story "Masque of the Red Death"—and **Ronald Yerrell's** 1st professional ballet "The Mirror." Neither ballet made a particularly strong impression, although Howard's was a smoothly competent piece of craftsmanship. The season's other novelty was a vivaciously danced and intelligently produced full-length "Coppelia."

Yet it was the old ballets that dominated the repertory, particularly an excellently danced revival of **Tudor's** tragic "Dark Elegies." Other welcome productions included the co.'s justly celebrated "Giselle," **Walter Gore's** "Winter Night" and "Simple Symphony," **John Cranko's** "Variations on a Theme," and **Kenneth MacMillan's** "Laiderette."

Guest artist for the entire season was **Violette Verdy,** now with Amer. Ballet Theatre. A great popular favorite in London, Mlle. Verdy danced with spirit and sensibility, excelling particularly in "Coppelia," but also making a promising debut in "Giselle." Notably among the co.'s own team were **Norman Dixon, Ann Horn, Patricia Dyer** and **Gillian Martlew.** The co. leaves for China Aug. 30. It is flying via Moscow, and opens in Peiping. It will be the 1st western ballet co. to appear behind the Iron Curtain. Among the works to be seen in China will be American choreographer **Robert Joffrey's** ballet "Pas de Deeses."

The pint-sized **Western Theatre Ballet,** based in Bristol and now on its inaugural tour, gave a week's London season in July. Its discipline, taste and talent made a good impression here. Led by its artistic directors, **Elizabeth West** and **Peter Darrell,** it is a small-scale venture in everything but its ambitions.

On July 19 Anton Dolin was given the Queen Elizabeth II Coronation Award by the **Royal Academy of Dancing.** Previous winners have been **Ninette de Valois, Tamara Karsavina** and **Marie Rambert.** Marie Rambert, last year's prize-winner, has just been decorated with the Legion d'Honneur. *Clive Barnes*

NEWS FROM FRANCE

July 25 marked the end of the Paris Opera ballet season. The emphasis was on performance quality, rather than on new works. Once more, **Yvette Chauvire** proved to be an incomparable artist in "Giselle" and in contemporary works. **Youly Algaroff** danced Albrecht to **Liane Dayde's** very youthful Giselle. Algaroff is one of the best of contemporary interpreters of the role, combining as he does nobility, a delicate sensitivity, and intelligence of expression. The other incumbent, **Michel Renault,** is less princely, but he makes constant progress.

Marjorie Tallchief made her debut July 5 in the "pas d'action" from "Sleeping Beauty." Perhaps because of the tension of a first performance, she seemed to lack the desired control and plastic beauty. And in "Fantastic Wedding" she lacked the required ease and freshness. But in "Firebird" she appeared more felicitously, despite a certain lack of lyricism in the Berceuse.

Lycette Darsonval presented her version of "Le Combat" on the Paris Opera stage. Liane Dayde, Michel Renault, **Claire Motte,** and **Jacqueline Rayet** are touring in Lifar's "La Symphonie Classique," and will bring it into the Paris Opera in Oct.

During the month of July, **Maurice Bejart** presented his Ballet Theatre at the Marigny. In addition to "Teck" and "Sonata for Three," both significant works, the season also included "High Voltage," danced with authority by **Dick Sanders** and **Tessa Beaumont** in a strange-looking decor by Abel Rilliard. After a long absence, **Nicole Amigues** made her comeback in "The Stranger," a rather weak piece of choreography. Dick Sanders' "The Red Tree" derived directly from certain of **Jerome Robbins'** works. And finally, "The Hats" seemed lighter and more fantastic in its inspiration. Although one can take exception to its esthetic merit, one must bestow praise upon the care with which the season was organized.

The end of August will find the "Ballets-56 de Paris" of **Milorad Miskovitch** and **Irene Lidova** in the same theatre.

This year's prizes of the Choreographic Institute were bestowed as follows: Institute prize to the National No Theatre of Tokio, Anna Pavlova prize to Yvette Chauvire and **Nina Vyroubova,** Nijinsky prize to Michel Renault, **Serge Golovine,** and **John Gilpin,** Diaghilev prize to the Paris Opera for the production of the "Martyrdom of Saint Sebastian." *Marie-Francoise Christout*

NEWS FROM ITALY

Genoa is spending a lot of money for the **Int'l Ballet Festival,** which, for the 3rd year, was held in the resort suburb of Nervi. Experience showed that it was preferable to have the Festival concentrated in a short period, and this year the events took place the last fortnight of July.

Alicia Markova, Yvette Chauvire, Margrethe Schanne and **Carla Fracci** danced **Dolin's** delightful "Pas de Quatre," and each appeared in separate works: Markova in "The Dying Swan;" Schanne with **Kjeld Noack** in Royal Danish Ballet excerpts; Chauvire with **Youly Algaroff** in pas de deux by **Lifar** and **Gsovsky;** and Fracci in a **Rodrigues** pas de deux with **Mario Pistoni.** Initial bill opened with "Ouverture per le Regime," choreographed for his young students by La Scala ballet master **Ugo dell'Ara.**

The **de Cuevas Ballet** presented 2 premieres. "Jeunesse, Amour, Passion" (**Paul Goube,** Rachmaninoff, Muntanola) seemed to be the better. **Genia Melikova, Nina Vyroubova, Serge Golovine, Rosella Hightower** and **Wladimir Skouratoff** did well in the leads. **Francoise Adret** was choreographer of a new "Otello," with an excellent score by Jean Michel Damase, written on short notice when Ricordi suddenly refused permission for use of the Verdi music. Unfortunately, it is not equalled by the choreography, and Hightower is far from an ideal Desdemona. **Nicholai Polajenko,** as Otello, and Skouratoff, as Iago, did their best.

Luisillo and his Spanish Dance Theatre won a well-deserved popular success. He is a top dancer in the Spanish idiom and has an effective company, to whom he gave ample opportunity to show their worth. (After a European tour, Luisillo plays No. Africa.)

Final group was from the **Paris Opera Ballet.** Their world premiere was Lifar's "Joyeuse Farandole," a well-constructed sequence of dances. **Marjorie Tallchief, George Skibine** and **Peter van Dijk** gave exciting perfs. in standard repertoire; **Liane Dayde** was excellent as a youthful Juliet; **Michel Renault** again confirmed his high place in French dance; and **Christiane Vaussard, Claude Bessy, Josette Amiel, Jacqueline Rayet, Claire Motte, Max Bozzoni** and **Roland Duflot** all proved that the Paris Opera is rich in talent. *Luigi Gario*

REPORT FROM MEXICO

Beryl Grey had the greatest success of any visiting ballerina within recent years in her sold-out perfs. at the Bellas Artes. Admirably assisted by a much-improved **Oleg Briansky** (whose personal choreography is, however, antique in conception), she was distinguished by her warmth, musicality and brilliant technique. The only criticism has to be for the type of programming. With the exception of the pas de deux from Ashton's "Sylvia" and pieces of "Checkmate," everything else was pre-1910. And very, very familiar ("Nutcracker," "Swan Lake," etc.), but the beauty of Grey's dancing triumphed over even that.

Salvador Juarez's "Tragedy in Calabria" was scheduled to be presented by **Ballet Concierto de Mexico** in their season which began Aug. 10. Also announced were premieres by **Felipe Segura** and **Sergio Unger,** directors of the co. *John Fealy*

NEWS FROM LATIN AMERICA

It appears that the group from the **Bolshoi Theatre Ballet** will number 12 and that they will be headed by **Raissa Struchova** and **Alexander Lapauri.** They are expected to arrive in Brazil Aug. 24 and to tour S.A. for 2 months.

BRAZIL: **Les Ballets des Etoiles de Paris** danced in Rio and Sao Paulo. They played to capacity in both cities but were more successful in the latter. The Rio public and critics are fond of traditional repertoire and recalcitrant in the appreciation of anything "new." *Sylvio Wanick-Ribeiro*

ARGENTINA: The **Teatro Colon Ballet** has given several perfs. with its usual repertoire. Discipline appears to have improved under present ballet master **Nicolas Zvereff.**

CHILE: **Dimitri Rostoff's** production of Fokine's "Paganini" for the **Chilean Classical Co.** is satisfactory, but the high point was Rostoff's own interpretation of the principal role. As choreographer, he fared less well. His "Sinfonia Naciente" was unfortunately quite undistinguished. *Hans Ehrmann-Ewart*

GREAT MOMENTS IN DANCE

ONE OF THE GREATEST MOMENTS IN AMERICAN DANCE HISTORY WAS THE FIRST APPEARANCE OF ANNA PAVLOVA IN THE UNITED STATES.

Anna Pavlova as she looked about the time of her first appearance in this country

It is 11 p.m., February 28, 1910. On the stage of New York's Metropolitan Opera House an opera has just come to an end. Many of the American opera-goers leave, even though the program promises an "extra" — the Russian ballerina Anna Pavlova's performance of the ballet, "Coppelia." Pavlova has dazzled Europe; yet in America "The Incomparable" is almost unknown — interest in ballet itself here stands at its lowest ebb.

By 11:30 p.m. a third of the boxes are empty. No applause greets Pavlova's entrance. But by the time she does a waltz, the audience is thunderstruck; she has brought us dancing more beautiful, more breath-taking than we have imagined possible. The applause continues until Pavlova's last bow at 1 a.m.

In less than two hours Anna Pavlova has altered forever the course of America's dance, given new life to an art it had all but abandoned. Soon thousands of little American girls will watch the petite brunette from St. Petersburg and decide to be dancers themselves. Pavlova is to be the inspiration, the peak, the symbol of ballet perfection for generations of American dancers to come.

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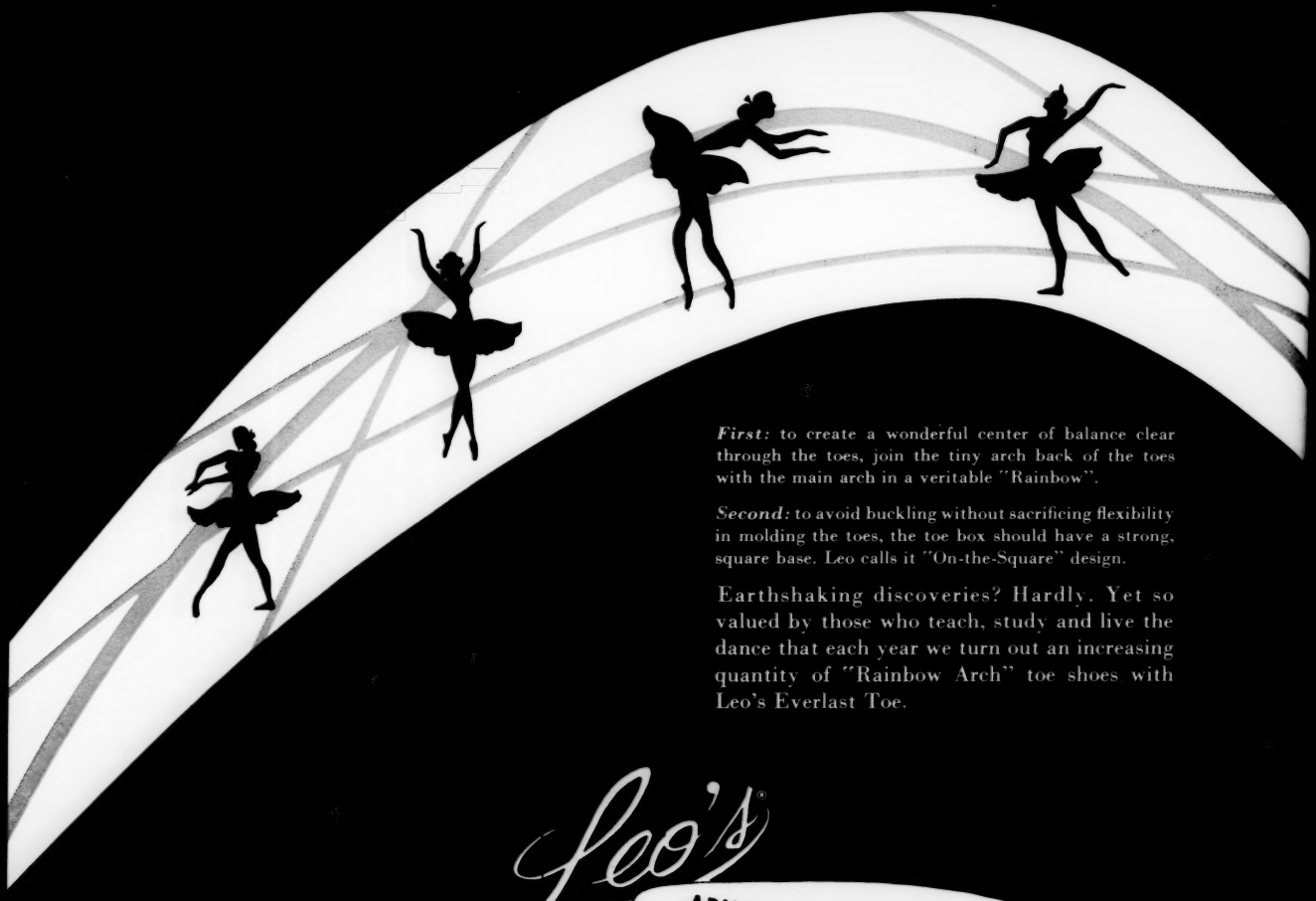

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